THE SOUTHEAST'S PREMIERE MUSIC MAGAZINE

Musician Ammunition

Thrust

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MAY

TAMPA BAY/WEST FLORIDA EDITION

TRIBE AFTER TRIBE

CONTRABAND

LIQUID JESUS

DRIVIN' N' CRYIN'

INTERVIEW

plus:

S.E. MUSIC REPORT
REGGAE VIBRATIONS
LORETTA GLOVER REMEMBERED
NEW PRODUCT GUIDE
SONIC GOSPEL
RECORD AND DEMO REVIEWS
CLASSIFIEDS
AND MORE!

VOLUME THREE
5
ISSUE

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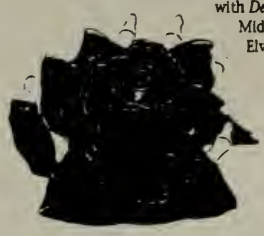
As the saying goes, the whole is greater than the sum of its parts. And that, according to the Villegas Sisters, is the case with **THE TRIPLETS**! Combining their distinctive blend of latin-influenced rock with heartfelt harmonies and lyrics, The Triplets are well on their way to setting the musical pace for the '90's with ... *Thicker Than Water.*

Mercury
6.88 cassette
10.99 c d

They're true rock 'n' roll icons ... **THE GRATEFUL DEAD!** In celebration of 25 years of music making, The Dead are honored by their peers with *Deadicated.* Featuring Dan Baird of the Georgia Satellites, Midnight Oil, Bruce Hornsby, Suzanne Vega, Dwight Yoakam, Elvis Costello, Michelle Malone, The Indigo Girls, and many more. *Deadicated* is filled with classic Dead tunes like you've never heard them before!



Arista
6.88 cassette
11.88 c d

The music of **3 MERRY WIDOWS** is reminiscent of a time when no one member of a band was more important than the others. A time when music was by far more important than image or chart position. *Which Dreamed It* twines together the mystic themes and positive energies of 3 Merry Widows.

TVT Records
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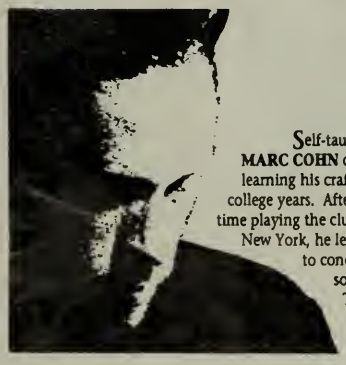

Self-taught pianist **MARC COHN** didn't begin learning his craft until his college years. After spending time playing the club circuit in New York, he left his band to concentrate on songwriting. The result is a self-titled debut filled with piano-driven songs, fronted by Marc's smoldering vocals.

Atlantic
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Combine rock,funk, and soul and you'll come up with **FISHBONE!** With a truly innovative sound and style, Fishbone is considered to be one of music's most influential bands, setting the stage for bands including Janes's Addiction and The Red Hot Chili Peppers. Don't miss *The Reality Of My Surroundings.*

Columbia *6.88 cassette* *10.99 c d*

Appropriately titled, *A Dream Fulfilled* is the third release from **WILL DOWNING**. Delving into his jazz roots, Downing uses this collection of songs to establish his own identity in the music world. An identity that will push him to the forefront of the R & B scene.

Island
6.88 cassette
10.99 c d

Too much is never enough ... especially when it comes to **ENUFF Z 'NUFF!** Their first release brought tunes including "New Thing" and the smash hit "Fly High Michelle". Now they return with *Strength* and it's packed with more of that '90's rock 'n' roll with a psychedelic flair!

Atco *6.88 cassette* *10.99 c d*

THE BLESSING is destined to be one of this year's truly great new bands. Their debut release *Prince Of The Deep Water* is more than a mere collection of songs. Through the band's use of imagery and intertwining themes, The Blessing creates music that is not only intelligent, but also timeless.

MCA Records
6.88 cassette
10.99 c d

TICKETMASTER

TURTLE'S MUSIC · VIDEO

68 GEORGIA LOCATIONS

25 FLORIDA LOCATIONS

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"You can describe it as a ritual. It's like when people go to church. The priest is doing ritual to evoke certain emotions in you. Music is the same thing; we're evoking the same God musically." *ROBBIE ROBB*

"Empty the sky into your pocket. Take the time to empty your pocket and pour in the sky. If you can't do that, then you really don't know what dreams are made of." *TODD RIGIONE*

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I can still recall the first time I saw Drivin' N' Cryin' perform live. I had recently moved away from a musically-starved community in search of something more exciting and landed feet first in Atlanta. I knew right away that there was something rumbling underneath that and I wanted to be a part of it.

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"Every song on the record is a single. I wouldn't be surprised if they kept pushing it for two years, but I don't think it'll interfere with the LA Guns stuff because it's so different." *TRACII GUNS ON CONTRABAND*

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thrust

STREET NOTES

CHRISTOPHER ROBIN

Summer is here and rock & roll is back in full force. While in Los Angeles, I had the chance to preview some of the shows and special events that will be hitting the Southeast this summer.

First was a show which brought the bizarre to Hollywood High School's gym (which had last hosted none other than Elvis Costello). Picture this pair-up: The Dickies, Celebrity Skin and the original Tiny Tim. As I arrived, half the crowd was leaving because the power had been pulled on the **DICKIES**. Next, though, was **TINY TIM** who, with ukulele in hand, treated the crowd to his famous hit "Tiptoe Through The Tulips," as well as "He's Got The Whole World in His Hands" and "My Country Tis of Thee" and other fourth grade favorites. It wasn't what I had expected. I guess you could call it a cultural experience. Next up were headliners **CELEBRITY SKIN**, who won Band of the Year by L.A.'s Music Connection and have built up a Californian cult following. Tonight's theme for the Celebritys was "Under The Big Top" as a possessed, revolving jack-in-the-box clown announced the band's arrival. With more action and adventure than an old Batman rerun, Celebrity Skin romped through the crowd favorites. I've been told that Celebrity Skin is making their first trip through the Southeast later this summer, so keep your eyes open for them. ... No word whether the Dickies or Tiny Tim will be on this leg of the tour.

The next night I found myself at Irvine Meadows for the alternative show of the summer, possibly the year. Touring the United States for the first time in seven years were Sisters of Mercy. Supporting the roster were Gene Loves Jezebel (who, as rumor has it, may be leaving Geffen for Warner Bros.), **THE LUSH** and **DANIELLE DAX**. Both Danielle and The Lush put on energetic but short sets. The real production began when the sun went down (Irvine Meadows is an outside amphitheater) and **GENE LOVES JEZEBEL** hit the stage for what was the new line-up's seventh show (what is it with this "7" symbolism?). ... Powerful, tight, fun and personable. There's no doubt that Jay Astin always was a star in his own right. Running through mostly new material, including a faithful rendition of "Jealous," and "Desire." The most powerful song, however, was entitled "Storm," which was written with pre-war lyrics that, with hindsight, ring true.

A weird thing happened as **SISTERS OF MERCY** appeared. Five ghostly apparitions, sans drummer, hit the stage in a deathly green fog that never seemed to disappear from the set. After the high energy of Gene Loves Jezebel, Sisters of Mercy was like a barbiturate rush. There was something in the tone or something in the air which spun the mood of the entire audience 180°. Without overusing drug references, I imagine it was like a speedball ...very up and manic, then very opiated. The perfect musical rollercoaster buzz. The Sisters worked off their new release, but picked up the tempo with "Sister Corrosion" and "Give Me Shelter."

Look for The Lush to be hitting the SE this Summer, and there is the possibility for Sisters of Mercy to hit the U.S. again this year, but right now they're back to Europe for a Summer tour.

The next night was what I had come to L.A. for — a special industry showcase by **TRIBE AFTER TRIBE**. Featured in this issue, South Africans Tribe After Tribe put on a phenomenal ninety minute set which featured the songs off their self-titled debut album (now available from Megaforce).

Once in a great while, I'll see a show which transcends mere music and bonds both band and audience into one energy. This was that night, a night often captured by Jim Morrison blocks away at the Whisky. It was a show of spiritual communion, the sharing of the universal language: music. After the show, I was invited to Tribe's manager's house, who genuinely expressed their humanity. And lo and behold, the managers just happened to have the new Tribe After Tribe video for **"WHITE BOYS IN THE JUNGLE."** You've got to check it out and experience a piece of what drives Tribe After Tribe to make some of the most powerful music in the world.

It's odd that I connected so clearly to someone whose entire life was spent halfway around the world. It was an enlightening experience to communicate with someone as if we had known each other for years. Maybe it's not so odd. The energy I shared with Tribe After Tribe, both at their show and afterward, speaking to their frontman Robbi Robb, is called the "muse." Everyone from Carlos Santana to Living Colour to Ernie Isley to Jane's Addiction and RHCP have spoken in the pages of *THRUST* about the muse and how it is the most powerful, positive bond in the world. ... And Tribe After Tribe has the muse.

My trip included a Universal Studios backlot photo shoot with MCA's Liquid Jesus (look for the interview with Hot Rod Long in this issue). Getting ready for their major label debut (their live EP sold over 10,000 copies on independent Triple X Records), Liquid Jesus should be tearing up the alternative and college airwaves by the end of May.

I also had the great opportunity to talk with both **KELLY NICHOLS** and **TRACII GUNS** from **L.A. GUNS** about their new album ... due out in late July. It's a darker, moodier L.A. Guns, but sure to be a winner if the rough tracks are any indication. Look for LA Guns on the cover of *THRUST* in August.

While talking to Tracii, the subject of **CONTRABAND** came up, the one-shot super group featuring Tracii, **MICHAEL SHENKER**, **SHARE PEDERSON** (from Vixen), **BOBBY BLOTZER** (Ratt) and **RICHARD BLACK** (Shark Island). This week, the first single, the Mott the Hoople remake **"ALL THE WAY FROM MEMPHIS"** is the third most added AOR track in the country. The project, put together to highlight the talents of **SHARK ISLAND'S** frontman **RICHARD BLACK**, also allowed the other participants a chance to get away from their primary bands and play their favorite tunes. Look for a Contraband interview with both Share and Tracii in this issue.

Finally, I met with new bands just entering the national arena: Lucas from the **LOST** and the Steven and Mike from **KIK TRACEE**, both of whom are releasing their debut projects in the month of May. Look for both of these bands to be featured in our "New Faces" section in upcoming months.

Special thanks go out to Hot Rod Long, Maria Ferrero and Megaforce Records, Lori Woolsoncroft and Impact Records, Tresa Redburn, Hanna Bolte and Epic Records and everyone else who made this trip possible.

In the lost credit department, "The Musician" is written by UltraViolet each month. The Chickasaw Mud Puppies in March was written by Kevin Roe and the great Saigon Kick story (March) was penned by Richard Kent of *Tonight Today*. When you're in South Florida, be sure to pick it up (as well as *THRUST*, of course).

Both Sony Music and MCA/Paradox have expressed an interest in hearing tapes from bands in the Southeast. If you think you're project can impress the big boys (and girls) then send a professional promo pack to ***THRUST* A&R SEARCH** c/o *THRUST* Magazine, 8401 Ninth St. N #B-220, St. Petersburg, FL 33702. We will forward your tapes to the correct reps. Include an extra tape and it'll get mentioned in an upcoming *THRUST*, also.

For those of you who entered the Cinderella backstage pass contest, we have not forgotten about you. The band has resumed their tour and should be hitting the SE in June. Keep the entries coming and the winners will be announced in the June issue.

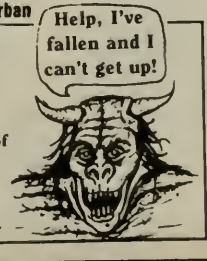
Finally, I received a lot of great feedback from people who had read last month's Street Notes. Be sure to send your feedback in writing and it just may get printed in the next issue. Til then, keep thrustin'.

BEHIND BARS

by John Urban

At the dawn of time, Lucifer was the supreme arch angel and reflected God's light. After thousands of years of being second only to the holy Trinity, he decided to rebel against God. Recruiting one third of the angels, he began the worst war the universes will ever know.

For the first time ever, pain was felt. In the end, good triumphed over evil and Lucifer, (now known as Satan) and his following of fallen angels were cast out of heaven forever. No longer reflecting the beauty and purity of god, Satan rules only in the darkness of hell.



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BIARRITZ

May 7
BLEEDING HEARTS

May 14
ARAZMO
SOLDIER OF FORTUNE

May 21
ROCKY RUCKMAN
& THE BEAT HEATHENS

May 27
MEMORIAL DAY BENEFIT
FOR THE CHILDREN'S HOME
Featuring
ARAZMO
DRAMA
VIERRA TERRA
& Special Guest
TBA
BANDS START AT 6PM

MONDAY NIGHTS ARE

May 6
LIZ BACK ON BOOZE
CLANG
JET BLACK STOOL

May 13
MANY FACES OF MARY
MEN FROM EARTH
THE LIDS

May 20
DOGS ON ICE
TBA
PANCAKE FARMERS

CLUB REACTOR
THE CUTTING EDGE OF MUSIC

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Tampa Bay

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& Special Guests
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What's new with the Wax Museum and 95YNF?
I don't know. I'm a day guy. They don't tell me anything. I'm the last guy to know. The station is surviving really well. The station keeps moving forward. Something has to be done. You've witnessed all the changes in the market; the competition is scattered even more and you've got to be better at what you do. ... And these guys Charlie Logan and Tom Marshall are keeping the new stuff flying in ... and that's important to us ... to me. I've got to hear new stuff. ... But my whole basis for existence is the old stuff ... but you can't exist on that.

I know I see that in the hot lunch every day. That's definitely the choice of program around the construction sites.
Is it? ... Cool. It seems that if it can be anything out of the ordinary, people are going to like it a lot more, and they're lucky enough to have a little freedom there during their lunch hour to tear loose. We've all heard the hits eighty six zillion times; we all feel just as flogged every time we hear certain songs. It's like "GOD!" And then somebody calls on the phone and says, "God, what a great song. Don't you like the guitar lead in it?" and you just melt into a puddle on the floor. And then you sit back and say, "Yeah, I guess it is." But when you've been bludgeoned by them so many times you get numb you step off and say, "These guys sold platinum albums and million sellers and people didn't buy a $12.98 album for one song! There's a lot of other great stuff on there.

That's for sure.
You get a chance to open them up. I don't get too extravagant because of the changes in the market. There are more people listening to me now than ever, and I think that's because of the Pig coming in and taking the Q at the knees. All of a sudden here's the Q with sixteen, nine and seventeen percent ratings, and everybody else has eight or less. ... And the rat's chewing on the crumbs. And finally, after all these years, after everybody's saying, "who's gonna do it, when it's gonna happen, it will happen ..." here comes the pig. ... And it was totally 1960's cutthroat radio. "Go ahead, listen to the other guys ... we don't care ... we're better! You want to hear what they're doing. Punch the dial ... you'll be back!" I've been doing this almost twenty two years now and I've seen every theory that's come around. I've seen every imaginable kind of promotion.

Do you see the music that you're playing becoming, in the next 5 years or so, fodder for the oldies station?
Strange thought. ...The funniest thing ... I was golfing with Greg Billings and he had heard about the Grand Ballroom in Downtown St. Petersburg being shut down and all these old guys in their tuxes and Grandmas in their great big gowns doing this ballroom dancing and he looked at me and said, "Man, when we're eighty or ninety, how the hell are we gonna dance to our music? What are we gonna do? Come on Grandma, let's go dancing tonight. Sure! Let's slamdance.

Let's talk about the golfing episode with Dickie Betts.
That was one of the fun highlights of my life. This guy in Sarasota called a couple of times and said, "Hey, I hear you talking about the game all the time. I want to paint a golf club for you." Sure, okay, fine. He called and said, "How about Saturday? You can come down here and play rather than just drive down here and give you the club when you drive back." So I say, "fine," and about Wednesday he calls back and says, "Did you get a partner yet? Did you get someone to bring with you?" I had never thought of that. He says, "Well, my partner's hunting buddy wants to go. I hope you don't mind. Maybe you know the guy. His name's Dickie Betts." I say, "Oh, well, yeah, fine Ken, that would be great. Let's go." So all week I'm like a dog on ice. I get down there and we go out and play and he recognizes me from a couple of interviews at 95 and the long concert trail, and we play; and after the game's over we're pounding some whiskeys down and talking — and I didn't want to bring up music to him — and we're talking about golf and football and what not. His buddy Doug had to leave so Ken starts asking him about music and I thought, oh, the subject's open now, we can dive in and get inside a little bit. The ice was broken and we start talking about guitars. I've got an old '57, and he owns a '57 and a '54 and some other gems too and he looks at Ken and says, "Well, everyone's getting ready to leave. Do you mind if I take my bag out of your truck and throw it in his car? Do you mind driving me home?" So

A Day in the Life of
RUSS ALBUMS
"Golfing with Dickie Betts"

I was pretty nervous anyway, you know. We get to his house — not extravagant — just a comfortable house in the woods. We sit down and talk a little bit about the Robert Johnson CD and how clear and clean it is, how all you can hear is the bottom finger picking in on the old vinyl. So Dickie pulls out his guitar and says, "Here, I'll show you a couple of these." He pulls an acoustic out, puts the fingerpicks on, the slide on, doing the whole roody-do. So it's about eleven o'clock by now and I figure it's about time to leave. I take off and a couple of weeks later he calls and says, "Hey, you want to play this week?" I say, "Yeah, fine." He says, "Well, come on down. I got some friends coming in ... and we'll go play. I'm going to cook lunch for everybody." I go down; they're sitting around, shooting the bull. It's about eleven and the game ain't 'til two o'clock — I find out later — and lunch is at about one. So we're ...

... hanging out with Dickie Betts.
Yeah! Just hanging out all day with Dickie and two golf pros. We went out and played and came back and he was saying, "OK, now we'll get them in our arena." I was like, "What do you mean?" He says, "Well they just showed us how to play golf. Now we go back to my house and have a little jam session and we show them how to play guitar. We'll be the pros and they'll be the rookies." So we go back and we're hackin' around and Red Dog and J.D. are there from the Allman's road crew. So we jammed until early in the morning until I meet Jessica and Dwayne — Dickie's kids; they were there too. That was a neat experience. He's a drummer in a rock band in L.A., or practicing to be a drummer, and she's gorgeous. We played a little, and, well, I didn't play. There's Red Dog and J.D. and the two golf guys and Dickie — five guys playing guitar. So I just sit there. And then they hit a groove, and I jump up and say, "You mind if I grab a guitar? I want a piece of this." I run in and grab a steel body and jump in and play a little on that and Dickie puts the slide down. He uses a socket from a tool set — a socket wrench. He's got three, four pieces of duct tape in there so it won't flop around on his finger ...

I guess that's what he played as a kid.
Yeah! Bonnie Raitt with the Spinoza wine bottle neck, Dwayne with a bottle of antihistamine, y'know. So I poke my finger in the slide anyway and start playing, and he looks at me and says, "Hmm. Keep that going." He wanders back in the other room and brings out this other old guitar — kind of a cherry into a yellow sun burst, real unique looking with a big, round double dish in the center, and he walks back in and says, "Give me that big, heavy, nasty old thing. Here, if you're gonna play slide, play this!" He chucks this old guitar in my hands and we sit here and I start playing. We're going around the table, everybody taking a lead and stuff, and it gets around and Dickie says, "Go ahead, you go ahead and play some." So I play a little bit, and you know, you kind of sneak a peak out of the corner of your eye and see if they're going, "Wshooo! Whoa, that's bad!" I had a couple of pretty good riffs in there, and he goes, "Take another one." I think I took about three or four leads in a row before passing. Then Dickie wandered into the other room and we stopped playing to have a brew. Red Dog looks over at me and says, "Hey, you play pretty good. You like that old guitar?" I say, "Yeah, it's a beauty,." He says, "Well that's Dwayne's guitar." Every hair on my body stands up. That's when the sweats and the shakes start and it's like, "God, I've gotta put this down." I say, "Well, let me put this away ... I don't have to hog it." He says, "If Dickie put it in your lap, leave it there until Dickie takes it away." I was like, "Jeez ... wow."

That's incredible, just think of the music that has been written on that thing.
Jeez. I'm a complete person. Life could end tomorrow and I'd be a happy dude.

What do you think about the local Tampa Bay bands? Do you think they have a chance of getting out of Florida? What do they need to do so?
I don't know. It's getting closer. There's no place else to go. There have been great studios. I mean every monster record came out of Florida. Clapton — how many things has he done from Criteria? For some reason — I have not figured it out yet — Los Angeles has more attraction than Tampa Bay or Miami. These are just as nice, if not better, places to live. I mean, if you want waves you live in Miami: it's on the Atlantic Ocean. If you like still water and want to fish some, you live on this side ... with a little calmer, more even keel weather because it's not on an ocean. I mean, there's another studio going up in Orlando that's supposed to be a monster. It's gonna happen. There's a lot of these guys — musicians — that like where they're living. I'm not gonna go to L.A. I think we have to wait for this to become L.A. The process is on.

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Drivin N' Cryin

by Douglas Hood

I can still recall the first time I saw Drivin' N' Cryin' perform live. I had recently moved away from a musically-starved community in search of something more exciting and landed feet first in Atlanta. I knew right away there was something rumbling underneath and I wanted to be a part of it. Turns out all that buzz was about <u>Scarred But Smarter</u>, the debut album by Drivin' N' Cryin'. Coincidentally, they were playing in a few days at The Dugout, your typical smoke-filled, verging on deafness rock bar (now bookstore), nestled outside the gates of Emory University. Although I arrived early, the place was wall to wall with people. Within minutes of hitting the tiny floor-level stage, the band proceeded to blow the bar's main fuse. But the band kept playing and the crowd kept singing. It happened again and again, a truly memorable evening. I knew I'd found a home ...

The Drivin' N' Cryin' story begins much like that of any other rock band. Start a band with some friends, gain a following, become big, then break up. And, as is usually the case, one person has that extra something that sets them apart. Kevn Kinney, lead vocalist, guitarist and songwriter moved himself south from Milwaukee in 1983 after the dissolution of his punk rock band, The Prosecutors. In 1985, while biding his time working construction, he met Tim Nielson. Tim had been playing bass for the Nightporters, a popular local act. As his frustration grew within that band, he sought creative release elsewhere. He found it with Kevn Kinney. The two became fast friends, eventually making a demo tape and playing local rock circuits, picking up fans along the way. One of these venues, the infamous 688 Club, had started it's own record company and signed the band as it's first act. The result was *Scarred But Smarter*, released in 1986. Kinney states, "We decided to do just a one-off record deal with them (688 Records) because Drivin' N' Cryin' was doing really well anyway."

The band toured the country, playing whenever and with whomever would have them. While touring, they came in contact (and eventually signed) with Island Records. According to Kinney, "There was no big label battle or anything like that."

The band was sent to New York City to record an album with Anton Fier (Golden Palaminos leader) as the producer. Since Drivin' N' Cryin's former drummer had been incarcerated (and eventually fired), the decision to work with Fier was a logical one. Island wanted a producer/drummer. The band simply wanted to keep the momentum going, and if that meant having a producer play the drums, so be it. What they ended up with was *Whisper Tames The Lion*, released in 1988. Jeff Sullivan joined the band as drummer after leaving another local act, Mr. Crowe's Garden (now The Black Crowes). Although only picking up the sticks for "Livin' By The Book," Kinney says, "It is probably one of the most live tracks on there."

Upon returning home after the obligatory "tour of the country in a van," the band decided that *Whisper*. . wasn't "anywhere near what the band had hoped to make."

Next time out, the band decided to stay home and do the record in Atlanta. They began to have more input into how they thought their records should be made: *Mystery Road*, released in 1989, was recorded at Soundscape Studios and was co-produced by Scott MacPherson, Kevn Kinney and Tim Nielson. It also marked the vinyl debut of second guitarist Buren Fowler. "We added Buren about four weeks after *Whisper Tames The Lion* came out as a touring add-on. We didn't really add him to the band until *Mystery Road*," says Kinney.

Although happier with the result, Kinney felt that this attempt "came closer but was still shy of the mark." Something was still missing.

Upon completion of the *Mystery Road* tour, Kinney set out to record some of his "weird" material. He's referring to songs such as "Ain't it Strange" and "Good Day Everyday." It's my impression that he means songs minus the trademark booming drums and thundering guitars. The result was the magnificent *MacDougal Blues* featuring instruments that the band had not delved into before such as the fiddle, dulcimer and banjo. The album was released in early 1990, produced by longtime friend (and R.E.M. guitarist) Peter Buck.

MacDougal Blues was basically Kinney's solo, acoustic folk record despite the fact that he was assisted by all members of the band as well as Peter Buck and others in the Athens folk scene. As Kinney puts it, "Me and Peter decided to split up the Drivin' and Cryin' and put out the folk music separately." The many musicians for the project were chosen virtually at random. Says Kinney, "Peter has a handbook of folk musicians in Athens and we went through it going, 'cello player? Okay.' Just like that. Some of these people we'd never met before." The record was also recorded relatively inexpensively, but fast. "I recorded pretty much the whole record and on the fifth day, I rested. The rest of the people came in and did the overdubs through the night."

Upon completion of *MacDougal Blues*, Kevn hit the road with his bandmates and the ever-loyal Buck in tow. They toured the country in support of an album that, according to Kinney, "was barely promoted." Even an appearance on MTV's 120 Minutes did little to let the public know it was out there. When asked about the reaction to his solo album Kinney said, "A lot of people thought it was me trying to let the band start opening its wings, without me bogging it down. I got lots of shit because everyone thought I was trying to go solo. I told them, 'I'm not going solo, man, I'm just shaking off the extra baggage so Drivin' N' Cryin' can really take off.'" It so happens that this record proved to be the turning point of everything the band was trying to accomplish.

Therefore, with the baggage bin emptied, the band set out to record what has turned out to be their most focused released to date, *Fly Me Courageous*. Geoff Workman, who has engineered for Queen, The Cars, and Foreigner in the past, was the man behind the boards this time out. One of the reasons that this album works better than any of it's predecessors is the fact that Workman treated each band member as just that; a separate entity within the band. His intent was to focus on the role that each person played in the band as a whole.

The band also adopted a different attitude to the making of videos. "I really didn't have an opinion on videos that's very flattering, but then again, every so often you have a good experience and then you change your mind. This last video we did I really loved doing because it was so easy. We worked with real professionals."

The video he is referring to is Live On Fire (Island), a video single filmed at a concert at Six Flags Over GA and features "Build A Fire" from the current album along with a bonus track: a live cover version of the Stooges' "Search and Destroy."

When asked to compare *Fly Me Courageous* to the prior releases, Kinney states, "Mostly, I think a Drivin' N' Cryin' record has got to come off the cliff and glide around. This one starts off on the ground and takes off from scratch!" He adds, "Now people can buy a whole record of weird songs (*MacDougal Blues*) and a whole record of rock songs (*Fly Me Courageous*)."

So with Drivin' N' Cryin' albums and a solo one to boot to his credit, one would think that a favorite song would come to mind. "I don't think any songwriter will ever tell you that they have a favorite song. My songs are like my children. They each have their own personality and each triggers a different memory."

Kevn Kinney performed what was billed as a solo show recently, before the band was to hit the road for an extended tour. Again, his bandmates were along for the ride. The enthusiastic response prompted Kinney to say, "It's good to be home." I know just how he feels.

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tribe after tribe

***THRUST*: Rob, congratulations on your excellent show at the Roxy. The spiritual energy that you produced on stage truly overwhelmed me.**
Well, we're very spiritual because there are many levels of existence. There's matter, atoms, protons and neutrons, and it just gets smaller and smaller. Well it's the same when you look up in the sky. You see the stars and it just goes further and further; both sides look the same. But when you finally look at the photograph, you find that they weren't the same picture. That's something that's very much a part of everyone's life in this band.

Your cultural experiences are so different than what people in this country are used to. Yet everyone can immediately get into your music.
I play music that I am experiencing. I'm totally indulgent in myself. People who have those things in themselves respond too, and we unite through that. I become harmony; a musical vibration between people, and sometimes it just rings home so deep.

Are you trying to start any movements with your music? I noticed some environmental songs on the album ... besides the spiritual ones.
It's not that we're starting anything. It's a matter of aligning ourselves with our soldiers and warriors of peace — people that are doing good work anyway. It's because of the work they're doing that people are starting to take notice.

What are you going to do to make people listen to you more than once or twice?
The game plan is just to play live as much as possible, and every time we play, to try to tap into that thing that you're talking about. If we can do that every time, and focus on what we really want out of our music rather that try to impress anybody ... It's a matter of really going inward.

Do you think the times are right for a band like this?
So far there's been a lot of openness; I've felt a lot of openness. A man that works at KLOS said that in the eleven years that he's been working there, he's never heard such an innovative and creative rock & roll band. That, to me, is amazing.

Obviously your roots are South African. What modern music has influenced you as well? What American or British bands?
The music is actually very worldly at the moment. I'm listening to a lot of African music. I love Ozzy Osborne and guitarists like Zak Wilde. I've gone to see Judas Priest, and I love Metallica, yet at the same time I listen to bands like *Pantangle,* which is like an ancient Indian band, and I also listen to a lot of African music.

Very varied music.
Yes, I'm also very fortunate to have had some excellent rock & roll teachers. I met a really weird guy once that explained to me what he thought rock & roll was all about. He was like a mad guy. He gave me this vibe about what rock was all about. I could see it in Keith Richards, Tom Petty, and the Clash. It's just like a really beautiful reaction to rock & roll.

I have a feeling that even if we couldn't understand the words to your music, their meaning would still come across. Do you agree?
I'm glad you said that because it reminds me of something I like to say: Live, you shouldn't be listening to the words. You shouldn't be listening with your ears. You should be listening with your whole body. You can feel the melodies; they're mathematically correct in certain emotions.

How much is ritual a part of Tribe After Tribe?
That's exactly the word. You can describe it as a ritual. It's like when people go to church. The priest is doing ritual to evoke certain emotions in you. Music is the same thing; we're evoking the same God musically.

What would you like to see people get from the album?
I just hope they walk away with feelings that will stay with them for a long time — that they can interpret as they go.

Are there any other bands in South Africa doing what you're doing?
No way. But there's a lot of groovy bands there that can do amazing things ...

You guys are unique no matter where you're from.
Right.

What else should people know about Tribe After Tribe?
We want people to be free within themselves.

by
Christopher Robin

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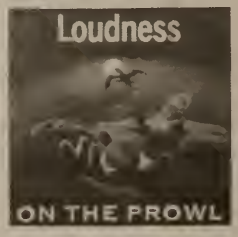

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CONTRABAND
"ALL THE WAY FROM MEMPHIS"
by Christopher Robin

***THRUST*: It's interesting that all the players in Contraband are managed by Left Bank. Is that how you all came together?**

TRACII GUNS: My manager, Allen Kovack and I wanted to push Richard's (Shark Island) career a little bit. We talked about it and Blotzer and Schenker wanted to do something too. They came back from New York after doing "MTV Unplugged," and decided to put something together. But instead of going out and playing, we just jammed in the studio and made a record.

And how did the name evolve?

SHARE PEDERSEN: One day I was having a conversation with Randy Nicklaus about the project when he mentioned we still didn't have a name. My first thought was how it seems illegal or taboo to record an album outside of your own band. The name Contraband leaped out from this word association and Randy seemed to like it. But the name only lasted until the day before the video shoot when the rest of the guys thought "Strawdogs" was a better name (it's on a sign in the video). But Strawdogs came up against legal problems, so we went back to being Contraband. It seems to fit.

When the Contraband project evolved to its completion stages, was the plan still to try to push Richard, or had the goals suddenly done a 180° turn?

TG: For me, I really believed in Richard, and if this springs his career, that's all I really care about. Whatever it does for me, great. I just thought it was a cool idea. I listen to it, and my mom listens to it. Last week I heard it on the radio ten times a day, and I think it's cool because Richard needs it. That guy's a star! If it does real well, then I guess we did something that was good, but the band will never tour.

It just happened as a one-shot thing?

TG: Yeah, I mean, none of the songs are original tunes. We had all outside writers for it, and there's a couple of cover tunes on it. I'm sure if it's successful, we'll probably do another record, but everybody's got their own bands and we're all into them, especially me. Everything else is just outside fun.

Did you actually jam with Michael Schenker on most of the album?

TG: No, I only sat in the room once with him and played. Actually, I played more guitar on it than he did ... for some strange reason, I played on six of the songs and he played on about four and a half. I don't know how it worked out that way. "All The Way From Memphis" worked out cool because we went in and played the whole song and then they would cut him into different spots and then he did that real Kiss" came out real well. There's a lot of guitars on that. It was pretty easy after that. I just sat in a room with a second engineer and recorded my stuff.

SP: It's funny, you know, I didn't actually work with Michael or Tracii. My rehearsal and recording time was spent with Bobby, Richard and Spencer Sercombe (musical director). I did go to the studio a couple of times while Michael was there but I was out of town with Vixen while Tracii was recording. Nobody was in the studio for very long (the whole thing including rehearsing and mixing took six weeks). So my involvement with Michael and Tracii consisted of hearing the album when it was done. I liked their playing.

Has working with different musicians influenced your styles or your ideas for the new LA Guns or Vixen records?

TG: Well, it influenced me when I was fifteen or sixteen, when he was in UFO. He was a major influence. Anyway, the LA Guns thing is totally different.

SP: My attitude to the whole album was new. There was no pressure involved because I didn't feel my career was riding on this project, and I do feel that in the studio with Vixen. Also, playing with new people, especially Bobby, because he's my partner in the rhythm section, changes me a lot. Roxy and I are very familiar with each other's playing, and I tend to get caught up in my own musical habits. So you take away the pressure and the habits and throw in a certain "edge" from not knowing the material real well, and you end up with a live, fiery performance from everyone. It's definitely something I want to go for on the next Vixen album.

Are you making any videos for the Contraband songs?

TG: Yeah — "All The Way From Memphis" is already out, and I know we're going to do "Kiss Me Kiss" before I leave for the L.A. Guns & MC DC tour this summer. They've got all kinds of weird plans for this thing.

Is this project still going to be a push after the LA Guns and Vixen projects are out on the streets, or is this simply a short term thing?

TG: No, I think they've got some plans for this thing. Any record company, especially this one, wouldn't just stop. Every song on the record is a single. I wouldn't be surprised if they kept pushing it for two years, but I don't think it'll interfere with the LA Guns stuff because it's so different.

SP: I look at Contraband as a recording project. Vixen is much more important to me and I wouldn't do anything without their blessing. I don't like to play the "if game. "What if, what if, what if the world ends tomorrow?" Ask me tomorrow.

liquid jesus

The dawn of a new decade heralds a new era of classic rock & roll, and a sense of freedom that is shared by a new generation of fans. Liquid jesus speak to and for that generation, providing some of the finest and fieriest music and engendering the most rousing acclaim in many years. The powerful and intriguing six-piece band serves notice that they are a rock prodigy unique to the '90s.

On the back lot of Universal Studios (Hollywood), Liquid Jesus paused between photo sessions to promote their debut release on MCA Records.

Tell us about Liquid Jesus the band. What's your game plan for success?

We plan to do massive amounts of gigs. You mentioned earlier about the doors being opened for us. I think that the door is cracked a little bit, and it's been waiting for a band like this to come along and blow it wide open.

Who are your influences as a band? I know you're kind of funky.

Motown and all that kind of stuff is great. Mott the Hoople, Jimi Hendrix, John Coltrain, Queen ...

The first single on the record is going to be "Where Have You Been?". And, you just finished working on a video for that that's going to incorporate your live shows.

Yeah. At this point we're still putting it together. We have four hours of footage to go through to put it together.

As Liquid Jesus prepares for going to go out on the road, if you could pick the ultimate tour for your band, who would it be with?

Living Colour or Lenny Kravitz. We have a lot of influences so there's a pretty wide spectrum of people we could work with. We've already opened up for acts from Seven Seconds to Stan Ripply, Pixies, Warrior Soul, Jesus Jones — all kinds of bands. We can play with anybody.

What's your advice to unsigned bands who have witnessed your quick rise to a major label status?

Make some really great music, don't do too many covers, rehearse hard, play everywhere and write the best stuff that you can.

Do you suggest that other bands follow the "independent" route as you did to get to where you're at?

We wouldn't have been able to tour the United States without being on an independent record label. You get good gigs. If you have label support, then you can play across the country and give people something to remember you by.

How have you matured musically since your live indie release?

We've grown as a band and we play together better than we did. The first year in the garden, you only grow a few carrots and a couple of onions and you don't have much of a vegetable soup. By the third year you have corn on the cob and a variety.

Can you explain what *Pour in the Sky* means?

Empty the sky into your pocket. Take the time to empty your pocket and pour in the sky. If you can't do that, then you really don't know what dreams are made of. Don't set any limits and reach for the furthest star that you see. That's the theme of the album. The message is really that even when bad things happen in your life and you're really bummed, look at what you've learned.

How do you see Liquid Jesus progressing in the next few years?

In five years, if everything goes right, we'll be on our fifth record. With new influences coming along everyday, who knows what our influences will be? You identify with your influences, but you have to make sure that what you're identifying with is really you first.

What would you have to say to anyone that reads this to make them want to see the band and buy the record.

Well, if they get the record and they dig it, come see the show and we'll beat it. Then they'll like the record even more and they'll understand it even better.

by Hot Rod Long

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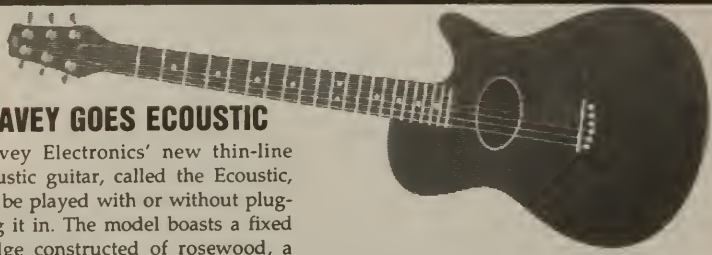


PEAVEY GOES ECOUSTIC

Peavey Electronics' new thin-line acoustic guitar, called the Ecoustic, can be played with or without plugging it in. The model boasts a fixed bridge constructed of rosewood, a bookmatched cedar top, a mahogany back, and a Piezo bridge-saddle system with low impedance output. According to the company, ecoustic is "the sound of the future." Contact: Peavey Electronics Corp., 711 A St.,

TRUSS ROD FOR HOT ROD

A new improved StingRay bass hit the store shelves recently, courtesy of Ernie Ball Music Man, the makers of the Silhouette guitar and StingRay 5. The original StingRay model now features Music Man's innovative truss rod design and six-bolt neck—which were made popular on the above-mentioned models and which make for easier adjustments in addition to better durability of the neck. Contact: Music Man, P.O. Box 4117, San Luis Obispo, CA 93403.

CHARVEL/JACKSON'S TWELFTH ANNIVERSARY SPECIAL

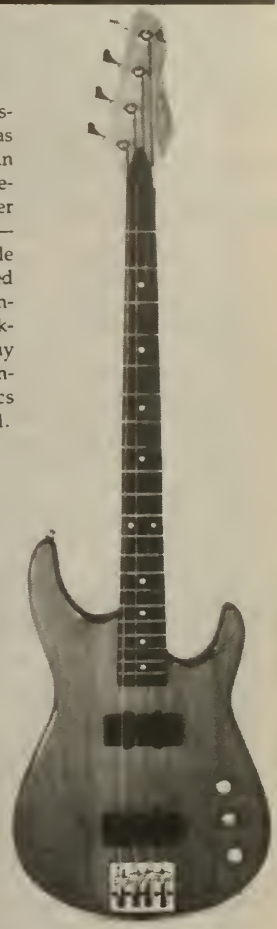
To commemorate Charvel/Jackson's twelfth anniversary, the guitar company has released a specially designed, limited edition model—only two hundred instruments are being manufactured. The twelfth anniversary guitar includes a triple-A, select gradebook, matched flamed top; a Brazilian rosewood fingerboard; sharkfin inlays of abalone and mother-of-pearl; and pickups manufactured by England's Reflex Pickups company. Contact: Charvel/Jackson Guitars, 1316 E. Lancaster Ave., Ft. Worth, TX 76112.

THE RETURN OF A CLASSIC

In association with Takamine Guitars of Japan, Kaman Music Corp. has reintroduced the solid spruce-topped, full-body Dreadnought. Says David Bergstrom, Kaman's professional fretted products manager, "It may seem strange to be doing an announcement for this, but for the past few years, we have not imported any full-body, solid-topped Takamine guitars. Now non-cutaway players can enjoy the great sound of our acoustic electric pickup and preamp. It's a classic." Contact: Takamine Guitars, Kaman Music Corp., P.O. Box 507, Bloomfield, CT 06002.

BERLIN'S HEAVY HAND FOUND IN PALAEDIUM

By working closely with session bassist Jeff Berlin, Peavey Electronics has come up with a bass that is simple in nature but flexible in tone. The Palaedium bass is made of lightweight alder in a matched three-piece lamination—personally specified by Berlin, while the neck heel is angled for improved playability. The instrument additionally features two humbucking pickups, a BADASS bridge, and an ebony fingerboard with mother-of-pearl inlays. Contact: Peavey Electronics Corp., 711 A St., Meridian, MS 39301.



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The Musician

ULTRAVIOLET

The newcomer to the music industry should consider taking introductory classes at local community colleges to become acquainted with the fundamental principles and jargon of this complicated business. Even better than junior colleges are the string of **ART INSTITUTES** throughout the continental US that offer an Associate of Science Degree in the Music and Video business. If you live in any major market fortunate enough to be graced with such a school (Ft. Lauderdale is one), I suggest you enroll for the six-quarter term just to get your feet wet in the biz before venturing off to the big city (or before wasting a lot of time on your home turf.)

If you're planning to go to L.A. soon and want an overall music background, the most affordable—but very general —courses in the biz are offered at local community colleges. UCLA's extension program, offering a certificate in the **RECORDING ARTS AND SCIENCES**, is a great way to obtain an education in the music business, as its courses are taught by working professionals in the industry.

An alternative for students interested in attending a trade school devoted entirely to the field of music, The **TREBAN INSTITUTE OF RECORDING ARTS** offers several two-year programs. Located in Hollywood across from the **BERWYN ENTERTAINMENT COMPLEX**, the school caters to those interested in the business or technical areas of music. For more information, call (213) 467-6800 or write Treban Institute, 6602 Sunset Blvd. Hollywood, CA 90028.

On the other hand, UCLA's extension program in the recording arts and sciences as previously mentioned appears to emphasize continuing education in the music business. Judging from the course descriptions, some of UCLA's curriculum is not recommended for students who are new to the recording industry. Just as graduate schooling is the logical move upon completing an undergrad program, I'd say that UCLA's extension classes seem most beneficial to those with at least a couple of years background in music. This is not meant, however, to discourage serious music enthusiasts engaged in unrelated endeavors. Anyone who religiously devotes leisure hours staying abreast of the record biz or is seriously involved in the music scene is, in my eyes anyway, student material.

Here's an example of how formal education is useful when returning to the scene:

Consider the highly paid account executive at a major video production company who performed in a highly-successful local band for years before severing his love for rock. He finds himself with more income doing less work in his early 30's (still considered young by today's rock standards), and starts writing songs out of boredom. Inevitably, he aspires to emerge from the closet and publicly expose his songwriting talents. Now what? Having been removed from the music scene for years, it would be nearly impossible to pick right up where he left off. He needs to reacquaint himself with people participating within the biz and expand his knowledge (enroll in publishing and songwriting courses) before it is feasible to peddle his works.

The moral of the story is: you can take the artist out of the rock scene, but you can't take the rock & roll fever out of the artist! Theoretically, the aforementioned approach offers a worthwhile alternative guaranteed more comfortable and less uncertain for those dissatisfied with a stereotypical musician's lifestyle.

No reason why a musician couldn't leave the biz, take a two-year hiatus from performing, work to save up some cash and then return to the club circuit—although the ever-changing rock & roll scene would inevitably be vastly different after this period of time. Such a musician would now be older, but obviously not much wiser if he thought financial security is his ticket to fame.

Although it sounds "sensible," the likelihood of this fantasy to transpire is close to nil. An exception rather than the rule, this success story is just another lucky fluke. But keep in mind, the concept was refreshingly juvenile and is impractical for most would-be rock stars. I highly discourage following anyone's footsteps to the "T" in this industry, as it is impractical to imitate even the most successful of predecessors—the circumstances are never identical.

Most importantly, get a job or internship at a radio station, record label, booking agency, music magazine or anywhere else you are able to meet other musicians and persons involved in the record biz. And naturally, jam with other musicians or find yourself a band to play in as soon as possible. Remember, you won't get famous by sitting at home practicing—it doesn't matter how good you are if the people making the decisions in the music business are not aware of you.

Don't bother looking in the daily newspapers for gigs or jobs in the entertainment industry. Most have great classified sections for almost every field of employment except the highly-incestuous music industry. Practically all positions available in any field of entertainment are usually filled before word ever hits the streets—that's why being "in" is one of the most important assets a local musician can have. Other performers may be better than you, but if you know those in control, the people who get to make the decisions, who cares if you're not the best? It seems to be that the law of Hollywood's music scene is: It's not who you are or what you know or how good you do; it's who you know.

So when you do make it to LA, start with "Who's who." Many movers and shakers spend time at the primary rock venues located in West Hollywood (each proudly boasting its contributions to the breeding of rock & roll superstars). The Strip plays host to the infamous Roxy, Whisky (previously appended A Go Go) and Gazzarri's, while down the block is Doug Weston's world known Troubadour. Other clubs throughout the Greater Los Angeles area include The Club With No Name (formerly Scream), Cathouse, Club Lingerie, Madame Wongs, Red Light District and countless other "concept" clubs which take over an establishment for a specific night each week. Remember, however, clubs do come and go. Who knows how many of these venues will still be open when you read this column?!

Additionally, the Rainbow on Sunset Strip serves as the ultimate hang out for musicians (locals as well as recording artists) and industry alike, so be sure to stop there and find out what the Hollywood music scene is really like.

ATTENTION!

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SOUTHEAST

TAMPA/WEST FLA.
BY BLACKIE & KARAT

It's been a busy month for the Tampa Bay area and no relief is in sight. With such a vast array of shows, we're going to omit some of the dates. On their second excursion to Tampa, **CHILD'S PLAY** rocked the house on April 7th at the Rock-it Club. **ST. WARREN** opened the show with their usual high-spirited, energetic antics. April 14th, the sex vampires of the 90's, **CAST OF NASTIES**, headlined with **VAIN RACHELL**, supported by Miami's **Shotgun Wedding** supporting. Other area bands playing live last month included **BLEEDING HEARTS, CRYSTAL HEART, CASPIAN, FACTORY BLACK, VAN GOUGH, BLUES PUNKS**, and **GRASSY KNOLL GUNMEN.**

Clearwater has a new home for rock n' roll on Friday and Saturday nights. Located on Gulf to Bay, **THE BAY CLUB** has a house band, **THIRD DEGREE**, and will also spotlight original acts. A MEMORIAL DAY BASH IS PLANNED SO KEEP YOUR EARS POSTED. **BLAIR JARRETTI**, drummer and founding member of **CHAMPAGNE THEATRE,** has left the band due to business disagreements. Blair is exploring his options, one of which is forming an all original, national circuit band. No word yet on Champagne Theatre's future plans. **THE SNOW** has added new lead vocalist, **Frankie Strazza**, to their line-up. Frankie's strong vocal ability and energized stage performance will reinforce the Snow's niche in the music biz.

By now it's old news that **KENNY MCGEE** has left **JULLIET** to join **HEARTLESS**, and that **JIMMY MURDOCH** has left **AUTODRIVE** to join Julliet (you got that?). And the big news around town is that **DALLAS PERKINS** has joined **ROXX GANG**, replacing **WADE HAYES** and a new drummer, **ANDY JAMES**, has been recruited. Expect to see the Gang's new line-up to hit the stage late May at the Rock-it in Tampa.

STRANGER is gearing up for the release of their third album entitled *No More Dirty Deals*. Due out on July 15th, the band hopes to secure a national distribution deal which could multiply the successes of their independent efforts. Look for "I Know I've Tried" and "Dancer" to be two of the solid tracks on the new release. By the way, Stranger's first release has been showing up on CD in Europe but is still a collector's item in the States.

ORLANDO/CENTRAL FLA.
BY MATT KELEMAN

FIREHOSE blazed through town last month, playing an adrenaline charged set at a packed **CLUB SPACEFISH. BLOODY MARY** and the **STORM ORPHANS** opened the show, the former band playing what turned out to be their final show. Bloody Mary formed in 1987 and have been performing for audiences in and around Central Florida ever since. With several members leaving the area, the band decided it was time to retire gracefully. Rising from the ashes is **DOPE**, consisting of former members of **KICK SHEILA** and **MARY**. Dope will begin recording this month and will play a date at Spacefish. Kick Sheila has also split with several members joining **GIANT MAN.**

Also playing Spacefish this month will be the **GENERATORS**, who have contributed a song to the Breakout U.S.A. compilation on the Westwood label. The album will be distributed nationally with the intent of exposing unsigned bands from around the country. The Generators have represented Orlando with the song "Long Road Home." Watch for it in area stores.

IPPOLITO PRINCIPLe is putting the final touches on a new E.P. The band is mixing the material with engineer **DANA CORNOCK** at **WOLF'S HEAD STUDIOS**. Their funk/fusion sound has been described as Allan Holdsworth meets Living Colour. Look for it at the end of May.

Also entering the studio will be the **GENITORTURERS**, who are recording the soundtrack for a video. "The House of Shame" will be released as a limited edition vinyl single by Figurehead Records. The video will reportedly contain a fair amount of piercing. For the full live effect, Gen and company will be touring the East Coast the second half of May. Don't get up on stage unless you mean business, you will be pierced.

MARK SABATINO AND THE PHILHARMONIC CONVERGENCE will be recording material at Wolf's Head. The band intends to record a ten track album for future release. For a live taste the band will play May 8 at 9 p.m. on WPRK 91.5.

Elsewhere on the radio dial, **Q96FM** have added a new member to their morning shift. Tuna (that's right, Tuna) has replaced a.m. drive time host O.J. Joe Finger will continue to share the slot with Tuna.

Orlando bands seeking video exposure might want to seek out the producers of ***OUT OF THE SHADOWS***. The student made documentary will profile four area bands and will feature interviews with various musicians about the Central Florida scene. Anyone wishing to contribute should contact Julie Ann at 323-3442. Studio time has been reserved for mid-May and will be of no cost to the bands. Get involved now.

A final word to Florida bands. I have been getting a lot of feedback from industry figures impressed with the drive and talent of regional acts. Florida is acquiring a reputation as the place to find new original talent. Thanks to all the bands putting forth effort and expressing their individuality. Support these bands, their hard work is drawing a lot of attention to our state.

JACKSONVILLE/NORTH FLA.
BY LESLIE R. MARINI

As the first coast begins to heat up, so does the music: Our tour this month starts out in Tallahassee with **CHILD'S PLAY** at **REDRUM PRODUCTIONS** first year outdoor Rockfest at **SMITTY'S.** Always congenial and ready to chat, singer **BRIAN JACK** is looking forward to getting back in the studio soon and tentative titles for the new album have been inspired by favorite cartoon characters.

HOOKER are reforming, and singer **EDDIE VERTUNO** says this time around the band will feature more of an R/B sound with a hard edge. **ELI** are in the studio in Tallahassee completing work on their demo. **NUISANCE** are still drawing plenty of attention and pit action throughout the area.

At home to answer the machine and check the mail- thanks to all of you who like to keep me busy with tapes and news. Among the better received ones- **DONS ON ICE** featuring ol' Jacksonville guy **JOE POPP** who still owes me a beer. Orlando's Rhet Asphalt have completed a video for "Pirate's Life" which was produced by students at Full Sail.

Actually in the streets of Jacksonville this time, **CIRCUS** debuted their new line-up at **PAPPA'S** with a heavier sound, a lot more original material and a fresh sounding acoustic set. The band's future had been up in the air for a while, and the rumors were flying, but the time spent regrouping was put to good use. **ALESIS** is still keeping an eye on the band, and the future looks good.

Also seen lurking about on the scene were members of **DIRECT ACCESS, P.M. THUNDER,** (they used to be Scarkrow) and **KROIX.** In the studio at **MAGNUM ALFORD** it's **WEAPON**, working on their four song demo with Jeff Alford at the controls and producing. You can catch them live at **NICE HOUSE OF MUSIC'S LOCAL SHOWCASE** May 18th with Tajia and Shekinah. After the show check out **LORD TRACY** at Cindy's. Good hard rock like your momma used to hate.

THE NATIONAL PEOPLE'S GANG pelted the **MILK BAR** with the usual fruit and mayhem, and they've added Scott Dibble, former sound man for the gang, now on keyboards. Guitarist Jack Firuello has left the band, and taking over guitar sensuality is Mike Brian, brother of the bassist of Dio.

FAITH NATION are now on tour in support of *Subtle Violence* throughout the East Coast. The CD is receiving airplay at 30 college stations across the country, and this band is being closely watched by the industry for more projects. You can pick up the CD/cassette at Record Bar-better hurry-

FOAD opened up for D'Priest, and the next night Mad Axe brought out the gourmet heavy metal.

Yes, it finally happened - **LYNARD SKYNARD** have reformed, and the new CD is ready but even Rock 105's Rick Tracey has to wait to play it. A few of the members stopped by for the **CLASSIC TRAFFIC JAM** with Rick to let everybody know about the band, and what we can expect to hear. According to reports, Johnny Van Zant's vocals have never sounded better-

If that's not enough, Jacksonville: shed a tear for the closing of **APPLEJACK'S** again as a live music venue. Whose fault is this, we ask? I tend to agree with others in the business that a club without a good advertising budget can't survive- and a club that did what it could to support original music can't survive without the public. Go back to the last issue of *THRUST* and read "Street Notes." The test will be in the next issue.

Gainesville, *THRUST* has not forgotten you! Next month, look for a real up to the minute on the spot report on the tightest scene in North Florida. Thanks to all the wonderful people at Sabine Music for answering all my questions and giving me the right directions. Also thanks to the people at **WRUF ROCK 104** for the station tour.

Help your music scene today by showing your active involvement. Let the places you do business with know what you want by picking up *THRUST*. The future is unwritten, at least until we get a hold of it.

TALLAHASSEE
BY RUSS BUSBY

Redrum Productions celebrated their first year anniversary with Chrysalis recording artists **CHILDS PLAY** on April 6. This highly underrated band was very well accepted, as they dominated the stage with their bluesy straight-ahead rock & roll. It seems the band will head back into the studio once the tour is complete to record the follow up to their *Rat Race* debut. Tallahassee's **SCHURLOCKE** kicked off this all day event with Tampa's **SILENT SCREAM** and Hollywood's **SHOTGUN WEDDING** as well as **NUISANCE** and **TRASH PALACE** all on one bill. Trash Palace also put on an impressive performance on the 20th, as they trashed **KAHUAN'S.**

Two other all day events took place this month. The first was Smitty's 11th annual **COW CHIP JAM** with locals **MEAN SEASON, KRYPTIC KITCHEN** and **DVC PERFORMING.** The other was on Earth Day, sponsored by FPIRG and FSU. Bands that performed were **MUSTARD SEEDS, ENGINES, BUZZ FISH, CHILDREN OF THE WORLD, KEVIN OGDEN, STEAMIN' CUP O' JOE,** and the **SHATTERPOSTS.** The Shatterposts have been making strong waves with their alternative rock & roll, and with a female in charge of vocals their version of AC/DC's "Walk All Over You" was quite electrifying, making it one of the events highlights. SCE brought **KING MISSILE** to the down under and their music and funny antics made it a show not to be missed. Before the show the band stormed FSU'S college radio station **WVFS (V89)** for a live interview. On the subject of V89, they are now of GAVIN reporting status which will have a great impact on the community. V89 also held a spring benefit with eggs on drugs specialist **BRENDA KAHN.** The long awaited **COLDWATER ARMY** CD has just been released on Manufacture Records and is very good. A hard band to describe, I will take a shot by calling them a political and intellectual pop culture funk band. Also releasing a CD is **ELI** who had their record release party at Kahuan's. All for now, peace brothers.

ATLANTA/GEORGIA
BY DOUGLAS HOOD

BARKING TRIBE, hailing from Birmingham, has been signed to Rykodisc. Their debut album ***SERPENT GO HOME*** was recorded at **SMART STUDIOS** in Madison and was produced by **BRIAN PAULSON** (Soul Asylum, Urge Overkill). Band members include Kerry Pate, lead vocals and principal songwriter, Mike Callahan (bass), Tim Boykin (guitar) and Skohti Hamilton (drums).

THE NORMALTOWN FLYERS, active on the Athens music scene forever, have signed a multi-album deal with Polygram. Their self-titled debut was produced by the band and Harold Shedd and was recorded at John Keane's studio in Athens. Look for the first single and video to be "Rockin' the Love Boat."

DB Records has released ***STOP, LOOK AND LISTEN***, the second full-length album by Atlanta's **RIGHT AS RAIN.** The record was produced by **BRENDIN O'BRIEN** (Black Crowes, Anne Richmond Boston) and **ROB GAL** (Coolies). It features original members Rick Taylor (vocals/guitar), James St. James

MUSIC REPORT

(bass) and Bruce Thelkeld (drums) who are joined by Mike Lorenz (guitar). Lorenz took the place of Jonny D. who left the band to join **MICHELLE MALONE & DRAG THE RIVER**. The change in guitarists shows a shift in emphasis from rock to country-influenced by adding touches of slide guitar.

Sister Ruby Records has released ***BONES AND ALL***, the debut album by **DAVID FRANKLIN**. It was recorded and produced by Don McCollister at **NICKEL & DIME STUDIOS**. Franklin is also currently the bassist for Holly Faith. Also released on Sister Ruby is ***The Times they are A-Changin' - A Tribute to Bob Dylan*** and will feature local artists **INDIGO GIRLS, MICHELLE MALONE, KEVN KINNEY (DRIVIN N' CRYIN) DAVID FRANKLIN** and **DAVID HARRIS** (Follow For Now) to name but a few.

Ichiban Records has releases in several genres: Killin' Time - Backtrack Blues Band (Blues); Loner - Prince Phillip Mitchell (R&B); Back-N-Effect - Success-N-Effect (Rap); and Hold to His Hand - Zion Pentacostal Ensemble (Gospel).

DRIVIN N' CRYIN has released a live video single entitled "Live on Fire" (Island). Filmed at a recent concert at Six Flags, it features "Build a File" culled from *Fly Me Corageous* along with a non-LP version of the Stooges song "Search and Destroy".

The **WOGGLES** have released have released a four song single on Zonestar Records which was produced by ex-Guadalcanal diary and current **HILLBILLY FRANKENSTEIN** guitarist Jeff Walls.

Jeff Johnson, former bass player with Jason and the Scorchers, has joined **THE TOMBSTONES** (Relativity) as second guitarist. **AUDIO ANIMATIONS** has recorded two new local projects: **FUNKY WEATHER - VIOLENT SKY** and **ROTATION SENSATION - THE SEARCH.**

JARBOE - THE SWANS has moved back to Atlanta to work on her own new material and is contributing the lead track to a locally-produced compilation album benefiting Aids-Atlanta. **MICHAEL GIRA** (also of Swans) produced it. **FRED FRITH** and **MO TUCKER** also appear on it as do numerous Atlanta and regional artists.

MIAMI/SOUTH FLA.
BY NICK & ADRIANE

With the spring season in full swing, the South Florida scene is playing host to a number of musical festivals. Palm Beach County's **SUNFEST '91** was a big success with performances by top national as well as local favorites such as the **GROOVE THANGS, THE FABULONS, THE UNINVITED, & The MVP JAZZ QUARTET.** Palm Beach County's thriving alternative rock scene is having the closest thing South Florida's had to a RAVE on May 11 with **LIVESTOCK**, an Alternative Exposition. Billed as "One day of peace and music," Livestock takes place in Lake Worth and is open to all ages. There will be free food & free beer with ID. Local Fave's **POSTFACE, FREAKS WITH BEAKS, MILKY FILTH & NATIVE TONGUES** and more will be playing from the afternoon into the evening. Call the **LIVESTOCK HOTLINE** at 795-7521 for more info. If you do miss this "don't miss" event, then be sure to check out some of the same bands doing up the **RESPECTABLE STREET** stage on May 28. CB SMITH PARK in Broward County is presenting **"AMERICA ROCKS,"** a Rock & Roll festival on May 19. Be sure to check it out and support the local scene. During Memorial Day Weekend, May 24, 25 & 26, **SUMMERS ON THE BEACH** will be presenting **ROCK BREAK '91**, showcasing twenty of South Florida's best bands including a record release for death metal darlings **MALEVOLENT CREATION**. Call 925-4353 for details.

TRIPLE XXX will be appearing on the soundtrack of **LUTHER CAMPBELL'S** (2 LIVE CREW) new movie ***HANGIN' WITH THE HOMEBOYS***. **STILETTO** is having a record release party at Summers. Call 462-8978. Rumor has it that home town heroes **SAIGON KICK** will be touring Europe soon with **EXTREME.**

GARY STRYDER'S UNSIGNED II CD will be released in May and is available at most regional record stores. Look for **UNSIGNED III** to highlight South FL thrash bands.

NUCLEAR VALDEZ finished final mixes of their second album at **CRITERIA STUDIOS** for a July release. Also at the board are Danger Danger who completed guitar, keyboards and vocal overdubs at **RIVER STUDIO** recently.

New on the club scene ... is **SANCTUARY** on Commercial Blvd. in Ft. Lauderdale featuring live rock throughout the week. The West Palm area gets a big break with the opening of **THE FILLMORE SOUTH**, a concert hall in the tradition of its namesake. The first few shows include **FOGHAT, RICK STEELE, NATIVE TONGUES, MOLLY HATCHET & XY**, a band out of Germany. Contact 659-2337 for more information.

A Memorial Day concert will be held at **PENRODS** on the Beach featuring **SARAYA, ALDO NOVA**, and an unannounced local band. A surprise national act may also be appearing.

In the world of **REGGAE ... TISHAN** will be appearing Mondays at **THE MUSICIAN'S EXCHANGE. LE COUP** is doing it at **CLUB ILLUSIONS** in Margate on Thursday nights. Also pumping out Reggae vibrations on a regular basis is Miami's **KITCHEN** and West Palm's **RESPECTABLE STREET.**

Thanks to **EUTHANASIA** who turned us on to **"SUICIDE DOCTOR"** and their new tunes. Look for great things to come from this hard driving thrash band!

With the break up of **POETIC INJUSTICE**, South Florida loses one of its better talents. We're sorry to see 'em go. Progressive rockers **BEAT THE PRESS** are in the market for a new drummer. **MAGPIE** is seeking a new rhythm section. Contact Animal at (305) 726-0418. **KNIPTION FIT** is currently shopping its new demo which is in the able hands of local music biz lawyer **RICHARD WOLF. MARILYN MANSON & THE SPOOKY KIDS** will make their long awaited Palm Beach County debut with a show at **WEEKENDS** in Boca on Friday May 10 with special guests **THE FUNK**. Weekends, always eager to boost the local scene, will be presenting **DRUM WARS** on upcoming Saturday nights. Call (407) 391-2339 for details. Finally, thanks to Jeannine Sparks for the last minute regional information. Well, that's the latest from the greatest ... the South Florida music scene, that is.

BRASS KITTEN *EZ-N-Pretty*

Here's a band consisting of four musicians, each with their own distinctive style, that have managed to combine their creative talents into a potent demo/debut release that is sure to pique the interest of industry professionals nationwide. A powerful and driving rhythm section lays the groundwork for some innovative guitar work that is topped off by strong, distinctive vocals. Hot spins include "Lonely One," "Sweet Sister Suite," and "Big Fat Blondes," a cheeky little ditty sure to offend and/or evoke peals of hysterical laughter. Definitely check this one out, or catch the band live. You won't be disappointed.

CADILLAC BRATZ *Fasten Your Seatbelt*

Ever heard of cruisin' tunes? Well, here you have 'em. This album is full of songs that make you want to hop in your car, "fasten your seatbelt," and floor it. Powerful percussion, a thumping bass line, rippling guitar riffs, and inebriating vocals round out this group's debut and will definitely 'drive' them anywhere they want to go. Pick up *Fasten Your Seatbelt* and give it a spin.

THE DARKSIDE *All That Noise*

I'm not really a big fan of the 60's revival that's taking place in England with bands like the Charlatans U.K. and a slew of Manchester clone bands that jump on whatever happens to be trendy at the time, so I was apprehensive about The Darkside. My mistake. These guys know what they're doing. They do take from the 60's, but they do it tastefully. The result is *All That Noise*, a pop masterpiece of perfectly crafted songs from the opening "Guitar VooDoo" to the closing "Waiting For The Angels." Two members of the band are formerly of Spaceman-3, so that should give you some idea of where they come from.

ENUFF Z' NUFF *Strength* (Atco)

Well they did it. Enuff Z Nuff has overcome the customary debut dilemma. You know the story: band releases first album, it's great; band releases second album, it's crap. No crap here. Just fourteen tracks ranging from the story of my love-life ballads" to driving power pop melodies backing intrinsic lyrics. With *Strength*, Enuff Z'Nuff have emerged into their own identity. Previous comparison of these four boys to the "fab four," and the Cheap Trick innuendos can finally be put to rest. Pick up a copy of *Strength*, you'll be glad you did.

HANK WILLIAMS JR. *Live In Concert*

There was a thundering Bocephus thunderstorm here in the Sunshine State this month with the arrival of Hank Williams Jr. and the Bama Band . Rockin' Randall proved that he always could and still does put on one hell of a country rockin, southern boogie, big city blues ,electrifying show . I caught the one in Tampa at the Sun Dome where Bocephus played to a sell out crowd full of very happy fans of all kinds of musical tastes. The play list included all the old standards plus some Skynard stuff. There was also a nice tribute to Hank Sr. that included some old video that recently was discovered while Hank played some of his daddy's old standards on the acoustic. It's a shame that you don't hear more of Hank's brand of Rockabilly on the rock stations.

HOODOO GURUS *Kinky* (R.C.A.)

The HooDoo Gurus are the best thing to come from the land down under, with the possible exception of Nick Cave and Fosters. So I'm biased, but year after year these guys crank out one great album after another and *Kinky*, their 5th, is no exception. The Gurus are an ultimate party band. Just crank it up and listen to honest, no ego, no bullshit rock n' roll. "Too Much Fun," "I Don't Mind," and the great new single "Miss Freelove 69" are a testament to the HooDoo Gurus love of rock & roll. *Kinky* comes highly recommended and they will soon be touring in support of the album. Buy the album and check them out when they're in town.

JELLO BIAFRA W/NO MEANS NO *The Sky Is Falling And I Want My Mommy* (Indie)

One of the busiest men in punk rock and Jello Biafra teams up with Canada's leading exports No Means No to put out one of the best LP's of 1991. 8 songs, none of them are a throw-away. The distinctive thumping bass, that defines No Means No's sound, is present in all it's glory, and Jello is his witty, sarcastic self on songs like "Falling Space Junk" and "Jesus Was A Terrorist." When No Means No release an LP, it's time for a celebration, and when Jello Biafra teams up with them, it's time to break out the champagne. If you only buy one record this month, this should be the one.

KINGOFTHEHILL *Kingofthehill* (SBK)

I wanted to like this album, really I did. The single "I Do U," is sassy and funky. Maybe it's the sax, I dunno. The band looks good, at least in the video, but something is lacking. Not that it's a bad album, just that there is nothing new here. I swear I've heard many of these songs before, though with different lyrics. Maybe they were the same lyrics. Like I said, deja vu. Oh, what the hell, get this disc for the colorful and snazzy photos.

LEATHERWOLF *Leatherwolf* (Grand Slam)

Fans of the early metal era won't want to miss this one. Leatherwolf's first album is being re-released on cassettes and CDs. In 1984, it was available only as an EP and later as an album. Featuring three guitar leads on many of the tracks and positive lyrics accented with the self coined phrase "savage metal", Leatherwolf were definite contenders of the southern California metal circuit. The band went on to release two more notable albums on Island Records, but commercial polish was evident. If you like your metal raw, you won't be disappointed.

MY BLOODY VALENTINE *Tremolo* (Sire)

Not really what I expected, this EP is more in the direction that last year's Glider EP took. It's not bad, Belinda Butcher still has the voice of an angel and the music is more innovative than 99% of the garbage that gets passed off as alternative these days, but for me, My Bloody Valentine sounds best when they crank up the feed back and let loose which only happens on "Honey Power." It's hard to recommend this EP on the strength of one song.

SARAYA *When The Blackbird Sings...* (PLG)

Saraya's debut held back no punches, and on their second album they again deliver all the requisite goods of a solid rock band. Lead vocalist and band namesake, Sandy Saraya, sports a true rock & roll voice, no cutesy "Oh baby," lamenting here. Many of the tracks on WTBS..., scream for airplay, though Saraya's commercial style comes across as natural, not contrived. In summary, good ol" rock & roll that's easy on the ears.

SOUTHGANG *Tainted Angel* (Charisma)

The southeast: home to southern gentlemen, southern cooking, and good ol' southern rock n' roll. It's the fastest growing region in the country and in the last few years it's seen a lot of changes; especially in the music industry. So what do you get when you take some of that southern style and drop it off in the heart of the western world? You get southern rock with a little bit of that LA aggressiveness, a lot of down home demeanor, and a debut album from SouthGang, the hottest new band breaking out of the south. With a powerful rhythm section and intense guitar, this band is no stranger to hard edged rock & roll with blues undertones. The vocals are powerful, melodic and blend well to form lyrical harmonies that reach down into your soul and pull out the rebel in all of us.

SPINOUT *Spinout* (Delicious Vinyl)

With song titles like "Hot Rods To Hell," "Lawbreaker," and "Rockin' On The Strip," you get an idea of what these four guys are all about. Drugs, booze, fast cars and fast women are the order of the day on this 17 song "hellbilly" collection. These guys are damned good in this genre; not quite ready to topple the King Elvis Hitler, but on *Spinout* they give him a run for his money. For those of you into psycho-billy, you might want to check these guys out.

C.C.C.P. *Stop The War* (Reflex)

Yet another failing attempt to profit on the war in the Gulf. C.C.C.P. [illegible] on *Stop The War* is h[illegible] energy dance music that is sure to get [illegible] dance floor, [illegible] vocals [illegible] to s[illegible]t you back down. Wouldn't [illegible] this one folks!

SMOKESTACK LIGHTNING

MARVELOUS MARVIN BOONE

She sang her heart out, sat down and died. ... Sort of sounds like the first sentence in some stupid novel, doesn't it? Well it isn't from some awful book; it's the truth, and the truth is more stupid and awful than fiction.

Loretta Glover had been singing gospel for over 50 years. ... Actually blues and gospel are the same kind of music. The only difference is that in gospel you're singing to God and with the blues your mind is on more earthly matters like whiskey and wimmin' (or men), money and having a good time. Gospel and blues are both about having a good time and both come from the soul. Gospel music without soul sounds like hell. Gospel music without soul is Anita Bryant. Blues music without soul sounds like George Thorogood.

When George launches into Elmore Jame's "The Sky is Crying," I get sad for all the wrong reasons. George is OK on the Chuck Berry stuff — God knows somebody has to play it well — because Chuck can't (or won't). The point is that gospel and blues are the same and George Thorogood sucks.

Loretta Glover sang from the soul. She had a lot to give, and everybody that heard her loved her. She was the kind of person you were instantly attracted to. She made you feel warm and safe. She always got along with everybody. She was one of "those" kind of people ... special and gifted ... she was the real thing. She had sung with the Staple Singers, Little Milton, O.V. Wright and many more.

The last song she ever sang was made popular by Little Milton. Her next to last song, before she died, was the O.V. Wright tune "Nickel And A Nail."

Loretta died on April Fools Day. It was April first in Sarasota, Florida at the Sarasota Blues Society meeting and jam session.

The club was Coley's on Main Street. After singing "Part Time Love," Loretta sat down and died. Heart attack.

There are a million minute functions that are occuring in your body right now. If enough of these functions stop functioning, so do you. If a major organ in your body, like the heart, screws up, you are just like the Civil War. You are history.

When you think about it, or if you choose not to think about it, you could become history any time. Life is a gift and it can be gone in a split second.

Loretta Glover's last seconds were spent doing what she loved best — singing and making people happy ... making people feel good ... making the most with her God given talent.

Nobody asks for talent; you just seem to be born with it. You don't get to choose your talent, but you do get to choose what you do with it.

Loretta chose to reach out with her wonderful voice and touch you deep down in your soul. She took you away from your troubled world and let you romp in her world of music. Loretta's blues always made you feel pretty damn good.

If Loretta was a major star you could run into your local music store and scarf up all her records and videos. She would sell more discs dead than she would alive ... and her family (and a bunch of lawyers) would be rolling in the dough. Look at Elvis, Jim Morrison or Buddy Holly.

She was not a major star and nobody is getting rich. Loretta was rich with friends, however, and a bunch of them are getting together to help her family with a benefit in Tampa on Mother's Day.

Mother's Day is May 12: that's a Sunday. ... And just a couple of days earlier, May 10, Loretta would have been 54.

When you tell folks that Loretta had been singing the blues for over 50 years, you picture some old lady belting out the blues with a walker. Loretta was only 53 when she died. She started singing as a child and only death could make her stop.

Hopefully you are doing something in your life that you love. Hopefully you are enjoying your life ... because you never know.

If you need some enjoyment in your life just give something of yourself to somebody. It makes you feel real good right away.

That's what Loretta did her entire life.

Her blues buddies are banding together for a benefit for Loretta's family. All of her friends are giving back some of the love she gave them. I'm talking about friends like James Peterson.

James is the father of Lucky, and a Kingsnake recording artist. His latest release is a great dose of blues called "Rough and Ready."

My favorite songs on this disc are "Bait Cost More Than The Fish," and the raunchy, wonderful "I Fell In Love With A Prostitute." It's not your everyday love song and that's just one of the things I like about it. But even better than any disc are the live blues.

James Peterson is something to see. His live version of "I Fell In Love With A Prostitute" will make the tiny hairs on the back of your neck stand up.

You can see James live May 12 and help the family left behind by Loretta ... all at the same time.

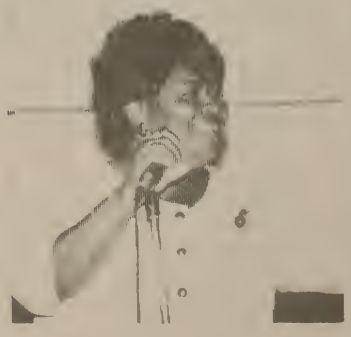
And you get a lot more great live music from Sarasota Slim, Johnny G. Lyon, T.C. Carr, and the Kingtones at the benefit for the family of Loretta Glover.

This is a good chance to see some of the top bands around ... all at the same place and all for charity.

Every penny raised goes to Loretta's family. Nobody is getting paid. Everybody is paying back.

You can support the blues and do a good thing Sunday, May 12, Mother's Day ... in Tampa at the Friday Morning Musicale on 809 Horatio Street.

Leave your George Thorogood records at home.



SONIC GOSPEL

It's just my opinion but ...

If you ask me ... I think ...

How many times have you heard these lame and unnecessary remarks? This has long been a region of irritation to me, Bruce "King Latiffa" Marshall, and anyone else who has been forced to tolerate the opinions of those who have somehow made their way somewhere they don't belong. I aim to address this issue right now, right away.

I always thought if only I could have a forum in which to spew forth my views, well maybe I could make a difference. But before I continue, let me tell you about the activities of my other two comrades, namely Bill "Fifi Quad" Smith, and Steve "M.C. Dogma" Moller. They are currently off exploring new ways to entice members of the opposite sex into their awaiting convertible automobiles. I for one am all squishy with anticipation awaiting the results of their experiments. More on their adventures later. What, you ask the King, do opinions have to do with the quest for the platinum grail? It is really very simple, you see. Long ago, some butthead was asked what he/she thought while attending a recording session in the Sonic Temple. Sure enough, they responded with some remark that made all the difference to that particular sound, song, or part - whether by means of luck, divine inspiration, genius, or fashionable undergarmentry we hesitate to guess (you get the picture?). Anyway, I am quite sure that this moment in history gave birth to what we now affectionately refer to as The Producer.

After all, is not it the Producer's job to spout forth sonic wisdom, value judgements, and other godlike statements as they see fit? The title of Producer officially qualifies the opinion. But, I have an opinion about the way I like this stuff to sound; you probably do too. Of course we do. So does anyone else with a mouth and ears (handy things, those). If this is true, then can't anyone be called a producer? Sure. Just get some spiffy business cards and a car phone and call the west coast a lot.

The fact is that the producer was chosen for a specific reason: the artists and/or their management and/or label made a decision to trust this person's judgement.

It may begin to seem redundant for me to bring this up again, but it is your career and my sanity, after all. Since you are probably spending money that is not even yours to begin with, since you'll more than likely be responsible for paying most, if not all, of this money back in some way (or form of deviate sexual behavior), would it not be in the best interests of all concerned to keep people that may want to express their first amendment rights out of the Sonic Temple in the first place?

Yeah, I know that we go on and on about this, but damn it, I am pissed! Ya wanna know why? Every time I open up one of the truly hip trade journals that only the most pathetically hip are supposed to have access to (much less the address of the editor), there they are, in the very front no less, letters, probably dozens of them, exposing their god-so-above-it-all opinions! Well I'm sorry, but when I pay five bucks to read about the latest in audio eroticism, I surely don't need to read some wanna-be's impression of what they think about this that or anything else! I suspect these could well be the same persons you just kicked out of yesterdays session for the much of the same drivel?

The sad part is that this is just one of the many avenues available to these experts who are just waiting to add their very valuable time and profound words to your work. Why, yes, you should be on your knees giving thanks. What in the world would you do without them?

In person, this can get really mortifying. Have you ever heard someone compare an artist's work to an existing artist? There is a lovely example of a faux pas. What happens if the artist happens to despise the person you've just compared them to? Oops.

Is this really what the world is all about? Will it bring to an end the world's plight if you render just one more suggestion, one more snippet of indispensable information? I don't think so.

This just in: Fifi Quad and M.C. Dogma have finally figured out how to get the tops off (of their cars). It won't be long now until you hear the moans and sounds of love propagating through the nighttime air...

Listen, I realize that in order for your ensemble to achieve that certain something that will make the whole damn world stand up and take notice, become excited in that special place (you know - it's damp there), and most importantly, trade their milk money for your music, you need the help and guidance of many people. Trust professionals: Lawyers, Dentists, Accountants, Bail Bondsmen, Faith Healers, Bartenders, Masseuses, Talk Show Hosts, MADD, Greenpeace, the operators at 1-900-WET DOGS, Women's True Confessions, The Priests of the Sonic Temple. Most importantly, our well meaning, but unqualified, opinionated friends. I am here to tell you, as a high priest of the Sonic Temple, that the opinions and views of industry professionals can be a great idea, as it helps separate you, the godlike artist, from the realities of selling your product to the billions of opinions. These folks can keep your career moving toward your goals. Trust your business affairs to someone who stands to make a profit if you do.

Goodness, I smell a wet domesticated beast. It seems that Fifi Quad and M.C. Dogma are returning, bearing the spoils of coercivity. I'd better finish my opinions before they see this...

I hope you are listening to me, for I have been to the Temple and I have witnessed more than one lifelong friendship ruined by what one might have thought to be helpful hints. It pays to get your feelings on the table from jumpstreet in order to keep this from happening. The simplest solution is to refrain from letting people other than those chosen as necessary to explore the Sonic Temple from making the trek with you. I am trying to make a simple point. Decide whose opinions you are going to trust. Listen to everyone and weigh things out for yourself against the opinions of those you trust. Try to avoid having too many people around when you are trying to work.

For further info, see the film Spinal Tap. It offers an excellent example (and quite realistic) of a friend (David St. Hubbin's girlfriend) fouling things up amongst the band members.

Please note: The opinions and comments in this article do not necessarily reflect reality, the opinions and views of any or all of the geeks in triplicate, Thrust magazine, or the Pope.

THE TAMPA BAY STREET REPORT

REPORTED BY THE MASSES — EDITED BY DJ JUSTICE

In last month's column I made a variety of direct, opinionated statements concerning the music scene here in Tampa Bay. From the moment I sat down with the idea of doing the piece I knew that the reactions would vary dramatically. I figured: 1) I would either make more friends in the musical community, or 2) have to look over my shoulder for flying tomatoes. So far I haven't been hit by any flying tomatoes. For the most part the response to my piece has been favorable. Charlie Logan from 95 WYNF told me he really dug the piece and appreciated my candor. Tony Rifugiato from No Clubs said that I had some valid points and wondered whether or not anyone had given me any flak for writing what I did. Fred Golpa, owner of the Rock-It Club, hasn't even mentioned the piece the last few times that I've spoken with him and I failed to bring it up.

The point is, I took the time and energy to speak my mind and throw a few well deserved punches at some of the major entities here. On one hand I had a lot to say concerning the scene that I believed, and still believe, really bites the big one. On the other hand I wanted everyone to know that I felt we have a tremendous amount of potential if the right attitudes and business practices were put into effect. Hopefully the point was made and no one came out of the entire escapade feeling offended. If anyone *was* offended, I'd recommend you take a second look in your own backyard.

In an attempt to offer the movers of the scene an opportunity to speak *their* piece, I made a few phone calls and visits to the offices of the people that mold our music scene. Before venturing into these candid quotes remember one thing: these people usually aren't afforded the luxury of speaking their mind due to public relations considerations, etc. Now they are.

So listen up folks! These are the people who play a major role in the making or breaking of what could possibly be the next biggest musical hotbed in this country, Tampa Bay. What they know could possibly be your ticket to the big time and our ticket for survival.

WARREN WYATT (Tampa-based manager of Crimson Glory/Saigon Kick): "Tampa Bay's music scene is as good as any in the country. There are downfalls in L.A. and New York that you don't have here. If we play our cards right and people believe in the local music we can have a scene as reputable as Seattle. People have a misconception that they have to move to a metropolitan area to make it. If the band's good then the music business will come to them. Saigon Kick, Crimson Glory and Savatage have proven that. An A&R rep from New York would be more inclined to pay attention to a band that's happening in Tampa than they would in their own backyard. It's something new and exciting."

MAX BORGES (promoter of The Tampa Bay Music Awards/manager of Factory Black): "A lot of the bands in the area are lazy and not nearly dedicated enough. Instead of putting out flyers they're making up excuses why they can't. When a band plays a little dive, doesn't promote it and 50 people show up, that gives everybody the impression that this is as good as it gets. That's very bad for the scene."

> **"There's a certain amount of competitiveness here that's good and bad. Being the best that you can be is healthy. Competing to eliminate your competition is unhealthy."**
> ***STEVE RIGGS* (former manager of Volley Club)**

CATHIE LUCAS (host of cable show "Trax"): "In the next five years you're going to see it happening here. Too many people are supporting the scene for it *not* to happen. When you've got bands like Savatage that have made it out of here, we've got an incredible scene. And not only heavy metal. We've got a great blues and alternative scene also. We just need to get noticed. When it comes to promoting the local scene, we're all in it together. People need to be aware of that and do whatever they can to help."

CHARLIE LOGAN (music director/D.J. for 95 WYNF): "It can be real frustrating. When it comes to the club scene it absolutely blows. If, people hunt out the smaller clubs they will find extremely good talent. When it comes to the creative force, it's never been stronger."

STEVE "Dr. Killdrums" WACHOLZ (drummer for Savatage/local promoter): "The scene could be a lot stronger than it is. Being in one of the first bands to break out of this market I feel that we opened a huge door for other bands. Every band should take advantage of that and help each other out. There can't be an 'I'm better than them' type situation going on. The competition factor is the biggest bullshit I've ever seen. We never had it when we were playing around here, never. I don't think the musicians here realize how small this business is. It's a small business run by a small group of individuals. To actually break into this you have to break into that circle. To break into that circle you have to work with a lot of people."

STEVE RIGGS (former manager of Volley Club): "There's a certain amount of competitiveness here that's good and bad. Being the best that you can be is healthy. Competing to eliminate your competition is unhealthy."

JEFF VITOLO (guitarist for Tyger Tyger): "I think original bands should say f**k the clubs. They should get a warehouse where they can invite all of their friends over, get a keg of beer and jam. Eventually, their friends will leave and tell their friends and they'll build up their fan base. Maybe a month goes buy and they'll have two or three hundred people coming to their house. Then they can go to the club and say, 'Hey, I've got two hundred people at my house. Do you want to book us now?' Bottom line is, the bands don't need the clubs, the clubs need the bands."

AUSTIN KEYS (music director/D.J. for 98ROCK): "It's thriving. It's slowly expanding and growing and we're getting a reputation on a national scale. It's definitely happening in a big way. Buses are arriving daily with musicians from all of the major metropolitan areas."

FRED GOLPA (owner of the Rock-It Club): "The scene is getting stronger and we have a wide variety of different bands in this area. I always try to promote whatever's good out there and bring it to the attention of the people. If anything, I play more original music than any other place. On the weekends you always have some guy and his girlfriend who have no idea what's going on with the scene. They just want to dance to something they've heard before. Basically, though, what I put in the club emphasizes original music."

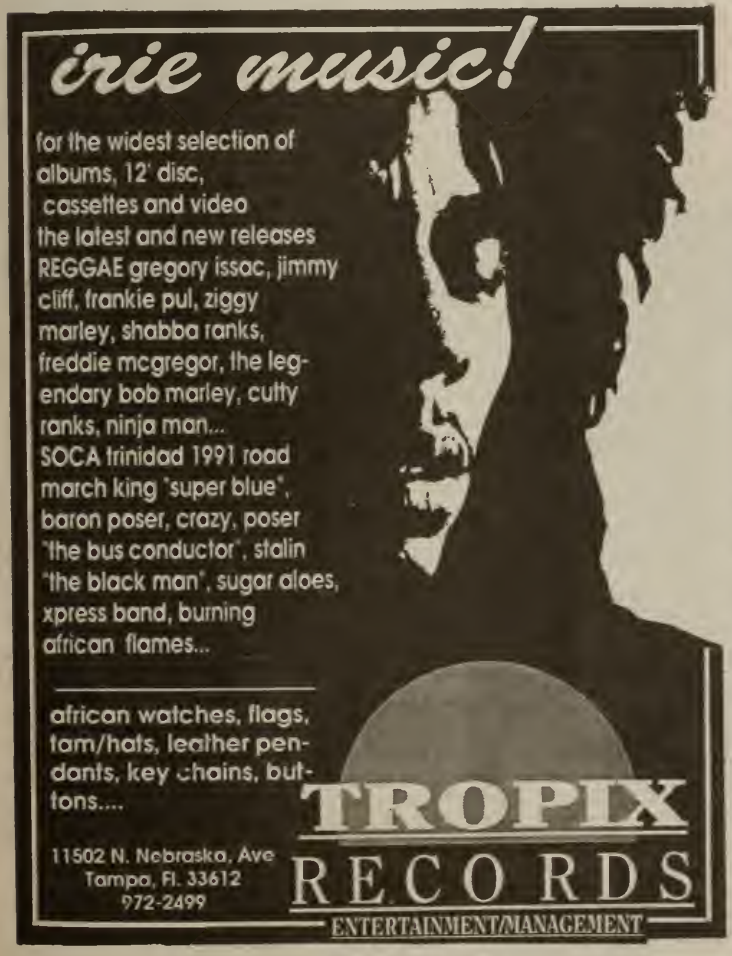
TONY RIFUGIATO (No Clubs owner/promoter): "It's getting better and more professional with some great, talented bands that deserve a break. The downside is there's no structure as far as people working together. And there's not enough big label attention."

BRIAN MEDLIN (metal director/D.J. for 98ROCK): "The mainstream of the community is a selfish bunch. Everybody's backstabbing everybody else. You go into the Rock-It Club and you see everybody in the back in their 'Tampa Bay Musicians Stance.' And when the song's over they don't clap. What the f**k does it take to clap? Two hands, that's it. Everybody's always bitching about how the scene sucks. Well do something about it! Go to the shows and support the bands! Just because I see somebody from a competitive radio station do I go 'F**k you, get out of my face'? No. It's like, we've got to get it together or we're gonna lose it. Then we're going to be sitting here with our thumbs up our asses going 'Duh, what happened?' Then what do you got? Nothing."

EARL COSMO (singer for Bleeding Hearts): "The original music scene has just been born and it's getting fed well. Everybody's trying to do originals when before there was no original scene. The local scene has grown since we got here, only in the way where we looked at a band like Stranger and spawned off of that. Everyone keeps growing a little off of each other. Another local musician told me at the Foundations Forum in L.A. that all we did was walk into a sleeping town and slap it around. I said, 'It's funny how you tell me this out here and we're playing.' He chewed on that one but he couldn't swallow it."

CESARE SAVATINI (manager of Stranger): "The local scene here is caught up in the tourist trap. All the club owners want cover bands for the people that are coming through for two weeks. They figure, why try to break an original band in Tampa when no one is here long enough to hear it?"

FRANK DANSCES (owner of Ace's Records): "It's improving a little bit. The bands are making a conscious effort to become known. They could be more educated though on how to go about it. Most of 'em want to play but they don't want to do the work that's involved in getting signed. Then they get frustrated and split up. It's hard in this area because there are no major labels or A&R people here. The bands that deserve to get signed don't get the regular exposure that they would if they were in New York or L.A. So, the labels have to rely on people like us to keep them up on what our people are doing. It's kind of hard for the bands."



The Last Word by John Urban

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UNCOVERING THE *HARD* FACTS IN TAMPA BAY

One of the biggest gripes I usually hear from original bands is that they can't find a place to perform concerts. Perhaps I can help. As some of you might have heard by now, I have been hired as the promotional director of the Rock-It Club, and part of my job is to book the original hard rock acts that play there. This includes the Sunday Showcase night hosted by 98 Rock and usually three bands play hour long concert sets. The club supplies the PA and lights, so all you have to do is bring your stage gear and dig up a soundman that is familiar with your material. I am also booking original bands to play the first set on Friday and Saturday nights, which gives local bands a chance to play on the weekend. If you are in a quality original hard rock or commercial metal band and wish to showcase at the Rock-It, bring your demo and group photo to the club anytime after 4:00 pm and leave it for me at the front bar and I'll check it out. My goal is to make the Sunday night showcases the local highlight of the weekend.

I have also asked some hard rock acts like the **Blues Punks** and **St. Warren** to perform all acoustic sets in the fashion of Mtv's Unplugged show and they have went over great. This idea serves two purposes. First, It shows a more intimate and personal side to the band, and also it allows me to book some of the more popular bands more often since they can play their regular concert set one week and an acoustic set a couple of weeks later without burning out their crowd playing the same thing over and over again. So if your band is interested in doing an acoustic set, let me know.

I mentioned last issue how **Heartless** is making their debut with ex-Julliet vocalist **Kenny McGee**. I have since heard their latest recording and seen the band, and believe me, they have all the makings of a national act. Their song "Something In Your Smile" was premiered on 98 Rock in the afternoon and was voted #3 on 98 Rock's 9 Most Wanted request show that same night. It was later voted to be the number one requested song on 98 two Fridays in a row and is now on regular rotation. The song highlights Kenny's raspy and perhaps more matured vocals at his best, as well as some tasteful leadwork by **Billy "Lingus" Weber**. The band recently invited me to a dress rehearsal to give me an advanced chance to witness the new line-up. The show started with a fast paced rocker titled "My Gun," which McGee later explained is a song written about his joining the band."It was like their bullets, my gun. We're gonna get this job done." I have watched McGee's progress from band to band over the last eight or nine years and have got to admit that he has evolved into a first class frontman. Most of the set was dominated by new material written by the "new" Heartless. They did remake "Don't Tie Me Down" which used to be their biggest song as well as "You Got It." The latter is one of their heavier songs and was given a strong contrast with the addition of some ragtime keyboard playing by Weber. The overall sound is very commercial hard rock with an edge, in the vain of Great White and Whitesnake. But what stood out the most were the ballads including "Baby Jane," "Take Me To The Edge" and "Best Of Me."

The ballads will likely get the band signed in a short amount of time. When I mentioned this to Kenny, he said "I heard Rod Stewart say that of all of the music that he has done he still looks at himself as a balladeer. No matter how many heavy songs I sing or how much I really like to do them, whenever it comes to singing a ballad it seems like my voice just tugs at the heart strings. It's strange, but writing ballads is something that comes easy for me."

What is most significant is that Heartless' repertoire is extremely consistent. That made it difficult to choose what songs to play live or put on the demo. In Kenny's words,"The only problem we have at all is choosing what songs to play. We have so much music that it's unbelievable! When we sat down to write up the set, we felt terrible having to write songs off. It was like shooting people in the heart, everyone had their favorites. But we tried to put it together as a show instead of everybody's favorite song." I know that it may be hard for some people to swallow when I write how professional the new line-up is, but the songs have hit potential and they sound even better live so trust me when I say that these guys are going to get signed soon. Mark my (last) word.

On the heavier side of the spectrum, one of the best metal acts I have seen in a long time is **Silent Scream.** These guys have been making a name for themselves across the state playing with Pantera and Wrathchild America as well as with Childs Play in Tallahassee. The band was first put together over 6 years ago by guitarist **Matt Wilkof**, bassist **Mark Rodriguez** and his brother **Patrick** on vocals. Mark explained that they had a Spinal Tap like history with drummers before they found their current and permanent drummer **Hal Loo**, formerly of Powersurge. "Hal was our seventh drummer. He's the one who has worked out the best. Everything seems to be flowing quite well with him, and we're writing better stuff now than ever." I have seen this band from the earliest stages til now, and the improvement has been drastic. Musically, they are very precise and play complex arrangements which are very articulate rather than the chaos of noise preferred by many bands of their caliber. Wilkof's playing is very intense and unique, and Loo has long held a reputation as one of the best drummers in the Bay metal scene. Patrick Rodriguez has the potential to stand up to the best of the Florida metal singers including Savatage's Jon Oliva and Crimson Glory's Midnite. He has a strong range, comparable to Geoff Tate's, and with the right producer he could become a monster. They have a new demo including the following cuts: "Pieces Of Reality," "Bleeding Evil," "Helpless," "Whispers" and an instrumental titled "Instrumentally Insane." The band's musical direction can best be described as tasteful metal, built on a foundation of influences. "We all have different musical tastes," says Mark. "I'm into going from hard core to progressive metal to top 40. Everyone has different outlets on their music, but when we get together, we don't set out to make it sound like any one thing. Whatever gels, gels. We don't have a theme of a way to write. We basically write our songs out of feeling."

Another quality that separates Silent Scream from other metal acts in their scene is their strong stage presence and visual stage show. "That's something we really concentrate on because I hate going to a concert and seeing a band that doesn't put on a good show. Because no matter how good they are as musicians, if they don't put on a good show you'll be bored watching them. We try to make our live show very energetic. If you don't come across as heavy on stage but as entertainers, you're going to appeal to more people. We're heavy but we're still getting the response equal to a glam band. We're crossing over to a lot of shows that other metal bands can't do. We try to be as entertaining as possible. It costs a lot to go see a band these days and you want to get your moneys worth and that's what we try to do." Silent Scream's tape titled "Pieces Of Reality" will soon be available at local stores including Aces Records in Oldsmar. Advance orders can be made payable to Mark Rodriguez ($6.00 postage included) c/o Silent Scream. 5602 Crest Hill Dr. Tampa, Fl. 33615. You can also see Silent Scream play with Powersurge and The Darkening at the Rock-It, Sunday, May 12.

That's it for now, catch you next month. And keep Spreadin the word 'til it's heard!

I've been seeing in the news these past few days that the big welcome home party for General "Stormin' " Norman Schwartzkopf is going to take place this month at Tampa Stadium. "Stormin' " Norman is a hero in a country that desperately needs one. George Bush made the biggest mistake imaginable in starting this war, but since only a few Americans were killed, Bush said we won. The media, not wanting to be labeled as Saddam sympathizers, says to get out those flags — it's time to celebrate our great victory in the Middle East. So when General Schwartzkopf comes to Tampa Stadium for his victory dance, I guess the place will be packed ... Daffy Duck, Bugs Bunny and a host of Disney characters will be there. You know what it will be like — halftime at the Superbowl, only more jubilant ... 'cause we won the war. I don't know if America's greatest living performer, Whitney Houston, will lip sync the National Anthem again, but I would like to congratulate her on being Whitney Houston:. You're the greatest, Whitney. Keep up the good work.

So go ahead, people, celebrate, have a good time ... and when you wake up with a hangover the next day, just think about how much worse your life was before this war. Think about it.

On to music. There have been quite a few cool shows lately. First up was the **GODFLESH** and **NAPALM DEATH** extravaganza at **JANNUS LANDING.** And I'll tell you what: It doesn't get any heavier than this. Billed as the Grind-crusher tour, I didn't really know what to expect (since I had never been to a Death Metal show), but it turned out to be totally cool. I missed the first band, but was in time for Godflesh ... and I thoroughly enjoyed their forty minute set. It's tough deciphering the lyrics but the singer looked like he meant every word. They did use a drum machine, which takes away some of the edge. Still, it was intense noise, and I would go see them again in a heart beat. Napalm were up next, and the crowd really started getting into it. To say Napalm plays fast is an understatement; they rip ... as singer Barney growls the words. At one point a fracas broke out in the crowd and Barney stopped the show; drummer Mitch Harris was out from behind his kit in lightning time; order was quickly restored. It was good to see a band taking responsibility for their fans by not letting anyone get hurt. Anyway, it was a real good time and Napalm Death are OK in my book.

FIREHOSE (yeah, the cool band ... not Firehouse) played at the **U.S.F. SPECIAL EVENTS CENTER** earlier this month and it was OK, but it seemed to lack the enthusiasm of some of their past performances. Bassist Mike Watt seems to have taken a secondary role, leaving Ed from Ohio to be the frontman. Nothing against Ed, but he just doesn't have Mike Watt's charisma. At any rate, maybe it was just an off night, and next time they'll completely blow me away. The industrial super group **PIGFACE**, featuring members of **SKINNY PUPPY**, **MINISTRY**, and **KILLING JOKE** recently brought their travelling roadshow to Jannus Landing. It was not at all what I expected; instead of a full-on industrial sonic blast, it was a more tuneful collection of songs, and the medium sized crowd seemed to enjoy it. Martin Atkins, drummer extraordinaire, and bassist Raven, both of Killing Joke fame, laid a solid foundation ... and the rest was just icing on the cake. Pigface have some material out on Invisible Records ... check it out.

I could really get in depth with these show reviews, but space is tight and when I read show reviews I tend to get really bored.

My favorite show recently took place at the Ritz in Ybor City, and it featured local ganja gods **THE GRASSY KNOLL GUNMEN**, who draw from several different genres of music, throw it in a kettle and make it come out sounding fresh and vibrant. The Gunmen benefitted from a good P.A. and a large stage ... and put on one hell of an exciting show (way to go guys). Next up were **DIRT**, an Atlanta band. I had friends in New York tell me not to miss them ... well I didn't, and Dirt totally kicked ass. They launched a full-on frontal attack, so painfully loud ... I loved it! Dirt are gold in my book. After Dirt I figured **JESUS LIZARD** would have to totally melt my brain in order to justify top billing. That's just what they did with their brand of anguish and hate core. It's not a pretty world ... and Jesus Lizard constantly remind us of that. I think more bands on Touch-n-Go and Amphetamine Reptile Labels should venture down to Florida. These two labels are putting out some interesting material and more people should be exposed to it.

I received a tape from the St. Petersburg band **FRIEND OR FOE.** This is a good solid effort from this young band and is quite enjoyable. It shows definite Killing Joke, Heartbreakers, and Clash influences, which ain't bad in my book. Hang in there, guys; good things come to those who keep plugging away.

NO FRAUD have a new album out on the Nuclear Blast Label, PO Box 148631, Chicago, IL 60614. This album is great, and it's been spending a lot of time atop the turntable. Most of the songs have been previously released on the Hard to the Core E.P. ... and the *Cheesier Than Thou* tape, but have been re-mixed and re-mastered. The power of this L.P. is exhilarating. "Changes," "Smoke The Bone" and "Hard To The Core" are standout tracks ... and the conviction with which they are played is inspiring. Great, guys. Go to your indie store and demand this. Til next month, Peace and take care. STIFF.

THE GREAT AMERICAN STIFF

I've never really been a big fan of Government; I basically lump politicians in the same category as lawyers, insurance salespeople and bankers. But the above mentioned look like Mother Teresa when compared to Representative Fred Lippman, Democrat, Hollywood, Florida.

Now here's a sexist of the worst kind. After representative Lippman made sexual advances toward a female co-worker and she complained, our man Fred took it upon himself to silence Kathie Jennings ... to the tune of 47K of taxpayers' dollars. Now here's where the story takes a sick and twisted turn: Since the media jumped all over this story, the politicians in Tallahassee were forced into taking measures against Fred. Common sense would dictate that his ass would be in jail on a number of felony charges, but that's not quite the way things turned out. Fred is a Bona Fide American Hero. A special government task force said that although Fred might have been guilty of bad judgement, he really didn't do anything wrong. Bullshit! Sexism sucks. When a person goes to work she shouldn't have to ward off sexual advances by some fat pervert who happens to be her superior. What makes this even more sickening is the mentality of the Fred Lippman supporters who, immediately after Fred was cleared of being a sexist, donned their "Fred Won" buttons. What kind of message does that send to the youth? That it's all right to do whatever you damn well please to co-workers ... as long as you're their supervisor and can use your constituents' tax money to cover it up. And what ever happened to the $47K? Shouldn't our main man Fred have to pay that back? Well, you know that isn't ever going to happen. Politicians protect their own, and when their own screw up, they get their asses covered.

So what you are you going to do? Probably not a damn thing ... just sit around and let the government suck the life out of you. Of course, there are options: Question everything; what the media tells you is unequivocal horseshit. Seek out underground and alternative news sources; they can tell the truth because they're not bought off by major corporations and they don't have to worry about what their advertisers think. ... And I'll say it again, form your own opinions after getting as many viewpoints as possible. Oh, about our buddy Fred, let me quote Killing Joke: "You are an inspiration to me, you are my inspiration of how not to be."

On to music: My pick of the month — without a doubt — is the **BAD RELIGION** single put out by ***MAXIMUM ROCK & ROLL*** entitled "NEW WORLD ORDER: WAR #1." Bad Religion are, in my humble opinion, the best band that this country has to offer. This is what every band should strive to be. Their music totally rules. It could best be described as thinking man's hard-core. The lyrics are very positive with a strong anti-war theme. The flipside of the single features a speech by **NOAM CHMOSKY** on why the war didn't have to happen. This piece of vinyl is essential; you can get it at your local Indie Record Store or through Blacklist Mailorder, 475 Valencia Street, San Francisco, CA 94103. **"MORE SONGS ABOUT PLANTS AND TREES"** is a compilation single put out by Allied Recordings showcasing four cool San Francisco bands ... each doing a song about the sad shape of the environment. **CRINGER** and the **LOOKOUTS** do some cool popish punk on the A side while **ANTISCHISM** and **NAUSEA** do a more hard-core sounding music on the B-side. Antischism's "Greedy Bastards" has great lyrics and makes this single worth the price for that song alone. It also comes with a foldout sleeve with lots of info on the environment. **FISHBONE** has a new album out entitled **"THE REALITY OF MY SURROUNDINGS,"** and the first single **"SUNLESS SATURDAY"** is great. If this is any indication of the rest of the LP this should give Fishbone the exposure that is strongly due them. If you're into the Chili Peppers-type-thing with a lot more diversity, check this LP out; file it under Punk/Funk/Ska/Reggae/Etc. ... You get the idea. The **FLAT DUO JETS** have a new CD out on Sky Records entitled **"GO GO HARLEM BABY."** These guys won me over when they opened for **THE CRAMPS** last year ... and this CD is a winner. If you're into no bullshit rockabilly you should already own it. If not, what are you waiting for? Taang Records is a cool Indie Label that puts out quite a diverse array of music. So here's a quick rundown of some of their newer material: **SLAPSHOT** are a talented straight edged hard-core band. While I really liked the music on **"SUDDEN DEATH OVERTIME,"** I could live without the inane S/E message they preach. Lighten up a little bit, guys: smoke a joint, drink a beer, get laid; it does wonders for your outlook on life. **MAELSTROM'S** new CD **"STEP ONE"** really cooks; part metal, part hard-core, and throw in some Ska for good measure ... and you have an interesting release. I look forward to hearing more from these guys. Taang's address is P.O. Box 51, Auburndale, MA 02166. Former "Go Between" **ROBERT FORSTER** has a damn fine new LP on Beggars Banquet entitled "Danger in the Past." This guy's a great songwriter — in the vain of John Wesley Harding and Elvis Costello. **THE BAD SEEDS** are Robert's backing band and, for honest singing and song writing, it doesn't get any better than this. Definitely a buy or die that will grow on you. Guess who recently had a #1 hit in England? None other than my all time favorite band, **THE CLASH.** I think it's pretty funny that **"SHOULD I STAY OR SHOULD I GO"** — one of the weakest things The Clash ever did — would reach #1 no less than eight years after its release on the strength of a **NIKE** commercial. But hell, stranger things have happened. What about **FRANK SINATRA** and **NANCY REAGAN**? Anyway, the good folks at Epic Records sent me the entire Clash back catalog on CD ... and it sounds great. Trust me on this, buckos: you haven't properly heard ***SANDINASTA*** until you experience it on CD. The second LP ***GIVE EM ENOUGH ROPE*** also benefits greatly from CD technology. On the Fanzine front, check out ***DEAR JESUS.*** The issue I received, #37, comes with a two song 7" by **"BORN AGAINST"** that's good hard-core. I loved their version of **X's "RIDING WITH MARY"** ... and the 'Zine features interviews with **MRR** people, lots of record reviews and a very insightful article on German reunification. It's $2.00 from P.O. Box 1145, Cooper Station, New York, NY 102786. Until next month, remember: there's no government like no government.

Reggae Vibrations

An Interview With STEELPULSE

Although recently recognized via the "pop charts," it may be a surprise for many that MCA recording artists **STEEL PULSE** has been performing for well over 16 years. The four member band have reached a peak that musicians dream of. Their music has flowed throughout the United States, Europe, and the Caribbean Isles.

While Steel Pulse was on tour in New York we were able to catch up with this dynamic group for an interview. Steel Pulse consists of guitarist and lead vocalist David Hines (who can always be identified with his sweeping trademark "locks"), percussionist/vocalist Phonzo Martin, keyboard player Selwyn Brown, and drummer Steve Nisbitt.

Steel Pulse currently has nine albums to their credit, including such hits as True Democracy, State of Emergency, Earth Crisis, Reggae Fever, and Tributes to Martyrs. Their most recent album, entitled Victims, has a powerful single entitled "Soul of My Soul," featuring Phonzo Martin.

For the benefit of those whose realm of Reggae encompasses primarily (if not exclusively) the music of **BOB MARLEY**, we asked lead vocalist David Hinds to give a comparison between Steel Pulse music and Bob Marley. "Besides a more upbeat tempo, our lyrics are not as hardcore as Bob Marley. Marley was part of a generation exposed to the struggles he sang about. Our songs differ because we sing about things we have experienced, which are not the same experiences as Marley's." Although a difference with song materials, Steel Pulse toured with Marley in Europe and planned to tour with him within the United States. Unfortunately these plans never materialized. Marley was hospitalized shortly after Steel Pulse came to the United States, the tour had to be cancelled.

Steel Pulse had a strong following of fans before they became popular via billboard ratings and the mass media. As Hinds explains, "We have many followers on the East and West coasts. When we first came to the United States in October, 1980, we had three albums released. We were delightfully surprised when we were so well received. Our fans have remained loyal which we are grateful for."

For the remainder of the year Steel Pulse plans to be extremely active. According to Hinds, "We're planning a massive tour in the United States this year. Steel Pulse fans were disappointed with our previous tour. Many fans did not appreciate our sharing the stage with such acts as **BOB DYLAN, ROBERT PALMER,** and **INXS**. Our fans came to see Steel Pulse, and wanted us to play at least an hour. We got the message, and this time we will be on our own. Plus we've added a live horn section!"

When asked his opinion for the increase in popularity of Reggae, David explained, "Let's first define Reggae, it's principally music that has militant messages, regarding political and social issues that are expressed by the sufferer. It can be about one who has experienced suffering, or one who pays attention to those who are in need; the downtrodden and the masses of the less fortunate. Reggae music typically leans towards other people's trials and tribulations. It (Reggae) also tries to bring those types of (social) issues to the attention of the masses and get them involved in change for justice and freedom. Many people and nations can relate to this sentiment, thus popularity increases." Hinds further defining Reggae added, "The tempo of Reggae came from African beats and Latin American beats mixed with American music heard in the 60's over radio stations such as New Orleans." When asked if there is any particular message in their music that Steel Pulse would like to send to their listening audience, David paused then answered, "If there's a message, it would be to enlighten and lift people's consciousness from the mode of ignorance and let them understand that other people may have different lifestyles and to respect why and how people live the way they live." Smiling Hinds added, "So if a man chooses to wear dreadlocks on his head and is going about life in a way he thinks will make him a better person, he should not be condemned solely on his appearance."

We wish Steel Pulse the continued success with their new album and upcoming tour! Switching gears, let's now turn our attention from the international performers, to some of our local Reggae performers. There is definitely talent circulating within the Tampa Bay area. **ELEMENTS**, a new five-piece Reggae/Soca band, has been performing at various Tampa Bay night spots. Do yourself a favor and check them out when you get a chance, they are definitely **HOT! HOT! HOT!** Another local Reggae band that has been getting much press and exposure of late is **FRONTLINE MASSIVE.** The group, who fits the profile of a classical Reggae band, recently opened for both Aswad and Inner Circle. Frontline Massive gave a commanding performance with their high energy and passion. Frontline Massive is a band who seemingly responds and strives to please an audience. The five-piece band took no time at all to gain respect and recognition in the Bay area. As far as name recognition, there is no denying that Frontline Massive has captured a following within the Bay area. Support these local bands whenever you have the opportunity!

INNER CIRCLE, "Reggae Legend" **JOHN HOLT, JULIAN MARLEY**, (Yes, Bob Marley's youngest son) all gave massive performances since our last article. The Tampa area has been electrified with these strong and positive Reggae shows. Luckily we were able to catch up with all of these extraordinary entertainers for an interview. Stay tuned to **REGGAE VIBRATIONS** for our upcoming articles with interviews with these talented performers. **UNTIL THEN, FROM TROPIX ENTERTAINMENT, - IRIE!**

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